

UNIVERSAL
LIBRARY



137 249

UNIVERSAL
LIBRARY

INTERNATIONAL EDUCATION SERIES

THE SONGS AND MUSIC
OF FRIEDRICH FROEBEL'S
MOTHER PLAY
(MUTTER UND KOSE LIEDER)

*SONGS NEWLY TRANSLATED
AND FURNISHED WITH NEW MUSIC*

PREPARED AND ARRANGED BY
SUSAN E BLOW

"Deep meaning oft lies hid in childish play"
SCHILLER

NEW YORK
D. APPLETON AND COMPANY
1895

■

COPYRIGHT, 1895,
BY D APPLETON AND COMPANY

ELECTROTYPED AND PRINTED
AT THE APPLETON PRESS, U S A

■

EDITOR'S PREFACE.

THE publishers have divided this work of Froebel in order to bring it into volumes of convenient size. The edition of Wichard Lange and the former English translations have the form and style of a music book. In separating the contents for this division, the mottoes, commentaries, and mother communings have been placed in the first volume, which may be called the Mother's volume. The songs and music are reserved for the present volume, which is the Children's volume. What it contains is suitable for children's ears and voices.

As already mentioned in the preface to the first volume, the illustrations are reproduced from the large and well-executed cuts of the Wichard Lange edition, long since out of print, and now very difficult to procure even from an antiquarian bookstore. The pictures in that edition are large enough (6 by 9 inches) to show the minute details. In order to preserve these details the publishers of the present edition (size of page $3\frac{1}{2}$ by 5 inches) have been at the pains of repeating and enlarging the parts of

certain of the pictures, making in some cases two or three new pictures, and bringing out what is obscure with greater distinctness than is found even in the Lange edition. Inasmuch as the children are expected to find all these particulars in their study of the illustrations, and trace out the motives of the artist, this feature of the work will be appreciated by all kindergartners.

The publishers have also enlarged the Lange pictures to four times the size of the original, and printed them on a series of charts for use in the kindergartens, furnishing them at a moderate price.

The new music herewith offered will justify itself as a substitute for that which has been discarded.

I have already stated in my preface to the former volume the reasons that have made it desirable to obtain new and more poetic translations of these Froebelian songs. I have gone so far as to say that "most of the literal imitations of Froebel's poetry have contributed in a greater or less degree to ruin the poetic sense of teachers and pupils." I believe that I shall be sustained in this opinion by all kindergartners possessed of genuine poetic taste, but I think that the versions here offered will be found sure to commend themselves to all who have a "literary conscience."

W. T. HARRIS.

WASHINGTON, D. C., *October, 1895.*

MISS BLOW'S PREFACE.

THE poems in this volume are not literal translations of those in the original Mother Play, but attempts to cast Froebel's ideas into truly poetic form. A few songs have been added, in order to develop the thoughts suggested in some of the more important plays, and a series of Wandering Games has been given to illustrate Froebel's method of genetic evolution. A full account of the development of these games, under Froebel's own guidance, will be found in the *Pedagogics of the Kindergarten*, pp. 247-254.*

Since most of the melodies in the original Mother Play have been condemned by competent critics, new music is given in this volume. This music consists in part of melodies written by composers of acknowledged merit, and in part of selections from folk songs made by Miss Euphemia M. Parker and approved by Mr. George L. Osgood. A few of the best melodies in the original Mother Play have been retained, and, finally, some of the music of Karl Reineke has been used.

* International Education Series, vol. xxx.

Grateful acknowledgments are due to Miss Eleanor Smith, and to her publishers (Messrs Milton Bradley and Thomas Charles), for permission to use eight songs from Volume I, and one song from Volume II of her Songs for Little Children. Miss Smith's books contain songs on all the subjects omitted in this volume (Good Morning Songs, Weather Songs, Songs of the Seasons, Christmas, Easter, and Thanksgiving Songs, Flower Songs, Gift Songs, Patriotic Songs, etc., as collaterals to The Greeting, The Little Gardener, and The Pigeon-House); and I earnestly hope that her interest in and generosity toward the Mother Play may increase the influence of her already well-known and popular collections.

I desire also to express my sincere thanks to Mrs. Emily Huntington Miller for The Little Maiden and The Stars and The Farmyard, as well as for her kindness in adapting The Farmyard, by Mrs. Follen; to Mrs. Eliot for The Cuckoo, Hide and Seek, and The Child's Prayer; to Miss M. J. Garland for the poem and music of Play with the Limbs; to Miss Kate L. Brown for The Finger Piano, and for the use of The Little Plant; to Miss Emilie Poulsson for permission to use her poems Calling the Pigeons and The Weathervane; to Miss Elizabeth C. Le Bourgeois for the poem of The Light-Bird; to Miss Eleonore Heerwart for the use of The Trees; to Mr. W. L. Tomlins for the use of Rippling, Purling Little River; to Oliver Ditson Co. for use of Butterflies; and to Mr. Fred. Field Bullard for generous help in the revision of music.

MISS Emilie Poulsson's charming volume of Finger Plays is a valuable collateral to the Mother Play. I would call particular attention to The Little Men, The Little Plant, and A Little Boy's Walk, as songs to be used in connection with The Greeting, Naming the Fingers, The Little Gardener, and The Pigeon House.

SUSAN E. BLOW.

CAZENOVIA, N Y., *Nov. 2, 1895.*

CONTENTS.

	PAGE
EDITOR'S PREFACE	V
PREFACE BY MISS BLOW	VII

POEMS AND PICTURES.

1. Play with the Lambs	<i>Emily Huntington Miller.</i>	2
2. Falling! Falling!	<i>Emilie Poulsson.</i>	6
3. The Weather Vane	<i>Laura E. Richards</i>	7
4. The Weather Vane....	<i>Emilie Poulsson.</i>	8
5. All Gone!	<i>Emily Huntington Miller.</i>	10
6. Taste Song	<i>Nora Archibald Smith.</i>	14
7. Flower Song.	<i>Kate L. Brown.</i>	15
8. Tick! Tack!.....	<i>Emily Huntington Miller.</i>	16
9. Mowing Grass.	<i>Emilie Poulsson.</i>	18
10. The Rhyme of the Bowl of Milk.....	<i>Emilie Poulsson.</i>	20
11. Beckoning the Chickens.....	<i>Emily Huntington Miller.</i>	24
12. Beckoning the Pigeons...	<i>Emilie Poulsson.</i>	28
13. Beckoning the Pigeons.	<i>Emily Huntington Miller.</i>	28
14. The Fish in the Brook.....	<i>Emily Huntington Miller.</i>	30
15. The Target...	<i>Emily Huntington Miller.</i>	32
16. Pat-a-Cake	<i>Emily Huntington Miller.</i>	34
17. The Nest...	<i>Emily Huntington Miller.</i>	38
18. The Flower Basket....	<i>Emily Huntington Miller.</i>	42
19. The Pigeon House	<i>Emily Huntington Miller.</i>	44
20. Naming the Fingers.....	<i>Laura E. Richards.</i>	46
21. The Greeting	<i>Emilie Poulsson.</i>	50
22. The Family....	<i>Emilie Poulsson.</i>	52
23. The Family	<i>Emilie Poulsson.</i>	54

	PAGE
24 Numbering the Fingers	<i>Emilie Poulsson.</i> 60
25 The Finger Piano	<i>Kate L. Brown.</i> 62
26 Happy Brothers and Sisters	<i>Laura E. Richards.</i> 64
27 Child's Prayer.	<i>Henrietta R. Eliot.</i> 64
28 The Children on the Tower.	<i>Laura E. Richards.</i> 66
29 The Child and the Moon.	<i>Laura E. Richards.</i> 74
30. The Child and the Moon	<i>Emily Huntington Miller.</i> 76
31. The Little Boy and the Moon	<i>Emily Huntington Miller.</i> 76
32. The Little Maiden and the Stars.	<i>Emily Huntington Miller.</i> 78
33. The Light Bird	<i>Elizabeth Charles Le Bourgeois.</i> 80
34. The Shadow Rabbit.	<i>Laura E. Richards.</i> 84
35. The Wolf.	<i>Laura E. Richards.</i> 90
36 The Wild Pig.	<i>Laura E. Richards.</i> 92
37. The Little Window.	<i>Emily Huntington Miller.</i> 94
38 The Little Window.	<i>Laura E. Richards.</i> 94
39. The Window.	<i>George Hyde Page.</i> 96
40. The Charcoal Burner	<i>Emily Huntington Miller.</i> 98
41 The Carpenter.	<i>Emilie Poulsson.</i> 102
42. The Bridge	<i>Emilie Poulsson.</i> 106
43. The Bridge	<i>Laura E. Richards.</i> 108
44. The Farmyard Gate	<i>Emily Huntington Miller.</i> 110
45. The Farmyard Gate.	<i>Mrs. Follen, adapted by Emily Huntington Miller.</i> 112
46 The Garden Gate.	<i>Emily Huntington Miller.</i> 114
47. The Little Gardener.	<i>Laura E. Richards.</i> 116
48. The Wheelwright	<i>Emily Huntington Miller.</i> 118
49. The Joiner.	<i>Nora Archibald Smith.</i> 124
50. The Knights and the Good Child.	<i>Emily Huntington Miller.</i> 126
51. The Knights and the Bad Child.	<i>Emily Huntington Miller.</i> 128
52. The Knights and the Mother.	<i>Emily Huntington Miller.</i> 132
53. The Knights and the Mother.	<i>Emily Huntington Miller.</i> 134
54. Hide and Seek.	<i>Henrietta R. Eliot.</i> 136

	PAGE
55. The Cuckoo !.....	<i>Henrietta R. Eliot.</i> 138
56. The Toyman and the Maiden.	<i>Emily Huntington Miller.</i> 140
57. The Toyman and the Boy	<i>Emily Huntington Miller.</i> 144
58. The Church	<i>Laura E. Richards.</i> 148
59. The Little Artist .. .	<i>Emilie Poulsson.</i> 152

SONGS AND GAMES.

1. Play with the Lambs	<i>Old English (17th Century).</i> 161
2. Play with the Limbs	<i>Tyrolese Folk Song.</i> 162
3 Falling! Falling!... ..	<i>Fred. Field Bullard.</i> 163
4 The Weather Vane.	<i>George L. Osgood.</i> 164
5. The Weather Vane	<i>Arr. from Robert Kohl, by Eleanor Smith.</i> 164
6. The Trees	<i>Eleanor Heerwart.</i> 165
7. The Windmill	<i>Adolph Jensen.</i> 166
8. Wind Song	<i>Eleanor Smith.</i> 168
9 All Gone.... .	<i>Fred Field Bullard.</i> 169
10 Taste—Guessing Game .. .	<i>Fred. Field Bullard.</i> 171
11. Flower Song	<i>Scotch Melody.</i> 172
12 Flower Song.. ..	<i>Carl Reinecke.</i> 173
13 Tick-Tack! .. .	<i>Carl Reinecke.</i> 174
14. Tick! Tack!.... ..	<i>Eleanor Smith.</i> 175
15. Mowing Grass... ..	<i>German Folk Song.</i> 176
16. Beckoning the Chickens.....	<i>W. W. Gilchrist.</i> 177
17. Beckoning the Pigeons.	<i>Arr. from Carl Reinecke, by Eleanor Smith.</i> 178
18. The Fish in the Brook.	<i>Arr. from Robert Kohl, by Eleanor Smith.</i> 179
19. The Fish in the Brook.	<i>Adapted from Johannes Brahms, by Eleanor Smith.</i> 180
20. The Caterpillar.... .	<i>Eleanor Smith.</i> 181
21. Butterflies.....	<i>Elizabeth U. Emerson.</i> 182
22. The Flying Bird.... .	<i>W. W. Gilchrist.</i> 183
23. The Target	<i>Fred. Field Bullard.</i> 185
24. Pat-a-Cake.....	<i>Alsatan Folk Song.</i> 186
25. The Mill Wheel.....	<i>Carl Reinecke.</i> 187

	PAGE
26. The Farmer	<i>Swiss Folk Song.</i> 188
27. The Bird's Nest.	
<i>Arr. from Robert Kohl, by Eleanor Smith.</i>	190
28. In a Hedge.	<i>Eleanor Smith.</i> 191
29. The Bird's Nest.. ..	<i>W. W. Gilchrist.</i> 192
30. What does Little Birdie say? ..	<i>Eleanor Smith.</i> 193
31. Lullaby.....	<i>J. W. Elliott.</i> 194
32. Bird Thoughts.....	<i>W. W. Gilchrist</i> 197
33. The Flower Basket	<i>R. Kohl.</i> 198
34. The Flower Basket.	<i>Eleanor Smith.</i> 200
35. The Pigeon House	<i>Robert Kohl, arr. by E. Smith.</i> 201
36. Naming the Fingers	<i>French Folk Song.</i> 202
37. The Greeting.	<i>Scotch Folk Song.</i> 204
38. Thumbs and Fingers say, "Good Morning."	
<i>Eleanor Smith.</i>	205
39. The Family.. . . .	<i>W. W. Gilchrist.</i> 206
40. The Family	<i>Euphemia M. Parker.</i> 207
41. The Family... ..	<i>Austrian Folk Song.</i> 209
42. Numbering the Fingers	<i>French Folk Song.</i> 211
Lullaby	<i>Peruvian Slumber Song.</i> 212
43. Go to sleep, Thumbkin....	<i>Eleanor Smith.</i> 213
44. Five in a Row.....	<i>Carl Reinecke</i> 214
45. Finger Piano.	
<i>Arr. from Carl Reinecke, by Eleanor Smith.</i>	216
46. The Happy Brothers and Sisters. <i>Old French Lullaby.</i>	217
47. The Baby and the Moon.....	<i>Eleanor Smith.</i> 218
48. O look at the Moon!... ..	<i>W. W. Gilchrist.</i> 220
49. The Little Maiden and the Stars....	<i>George J. Osgood.</i> 221
50. The Child and the Star.	<i>J. W. Elliott.</i> 223
51. Twinkle, Twinkle, Little Star.	<i>J. W. Elliott.</i> 223
52. Stars and Daisies.....	<i>Eleanor Smith.</i> 225
53. The Light Bird.	
<i>Arr. from Robert Kohl, by Eleanor Smith.</i>	226
54. The Light Bird.....	<i>Eleanor Smith.</i> 227
55. The Shadow Rabbit.	<i>Child Song (Old French).</i> 228
56. The Little Window.....	<i>W. W. Gilchrist.</i> 229
57. The Window.....	<i>Eleanor Smith.</i> 231
58. Transformation Game.....	<i>Eleanor Smith.</i> 232

CONTENTS.

XV

	PAGE
59 The Charcoal Burner	<i>Fred. Field Bullard.</i> 233
60 The Carpenter.... ..	<i>W. W. Gilchrist.</i> 235
61 The Carpenter.. .. .	<i>Euphemia M. Parker.</i> 236
62. The Bridge	<i>Eleanor Smith.</i> 238
63. The Joiner	<i>Robert Kohl.</i> 239
64. The Farmyard	<i>French Folk Songs</i> 240
65. The Garden Gate.. .. .	<i>W. W. Gilchrist.</i> 242
66 The Little Gardener	<i>Hungarian Folk Song.</i> 243
67 The Little Gardener... .. .	<i>Carl Reinecke.</i> 245
68. Little Annie's Garden	<i>Eleanor Smith.</i> 246
69. The Little Plant... .. .	<i>W. W. Gilchrist.</i> 247
70 The Wheelwright..	<i>Eleanor Smith.</i> 248
71. The Knights and the Good Child..	<i>Eleanor Smith.</i> 250
72. The Knights and the Bad Child	<i>Eleanor Smith</i> 252
73. The Knights and the Mother	<i>Eleanor Smith.</i> 254
74 The Knights and the Mother.	<i>Eleanor Smith.</i> 255
75. Hide and Seek.	<i>After Haydn</i> 257
76. The Cuckoo	<i>Fred. Field Bullard</i> 258
77 Hiding Game.	<i>Carl Reinecke</i> 259
78. Guessing the Singer.	<i>Carl Reinecke.</i> 260
79 The Church	<i>Eleanor Smith.</i> 261
80. Wandering Song.. .. .	<i>Old French Lullaby</i> 263
81. The Visit..... .	<i>Carl Reinecke.</i> 265
82. Wandering Song..... .	<i>Fred Field Bullard.</i> 266
83. Rippling, Purling Little River	<i>W. W. Gilchrist.</i> 268

SONGS AND PICTURES

PLAY WITH THE LIMBS

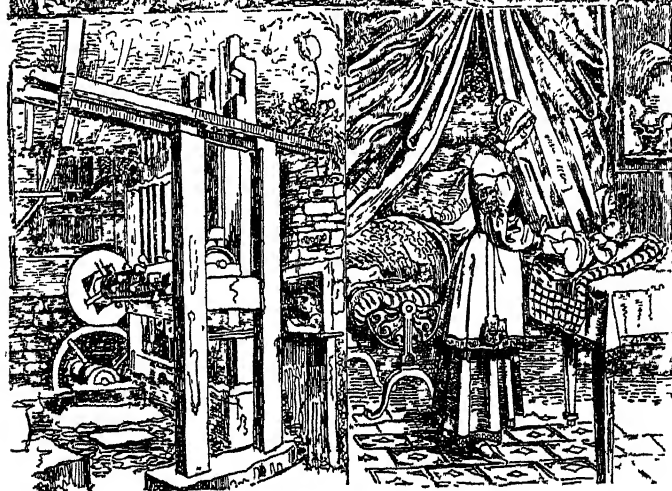
UP and down, and in and out,
Toss the little limbs about;
Kick the pretty dimpled feet--
That's the way to grow, my sweet!
 This way and that,
 With a pat-a-pat-pat,
 With one, two, three,
 For each little knee.

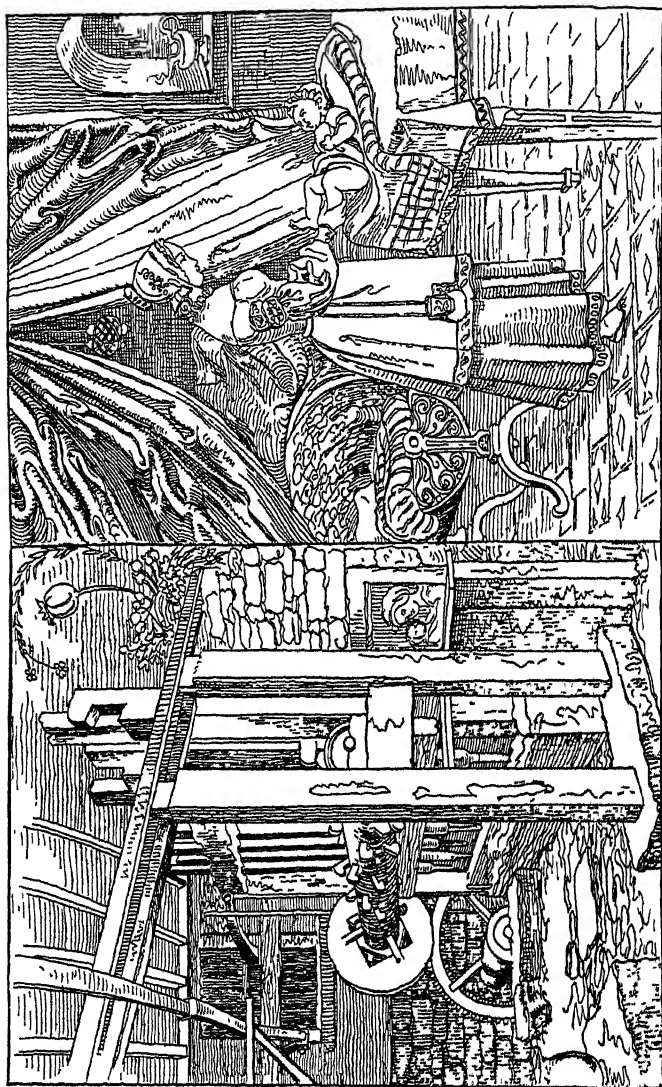
By-and-bye, in work and play,
They'll be busy all the day;
Wading in the water clear,
Running swift for mother dear.
 So this way and that,
 With a pat-a-pat-pat,
 And one, two, three,
 For each little knee.

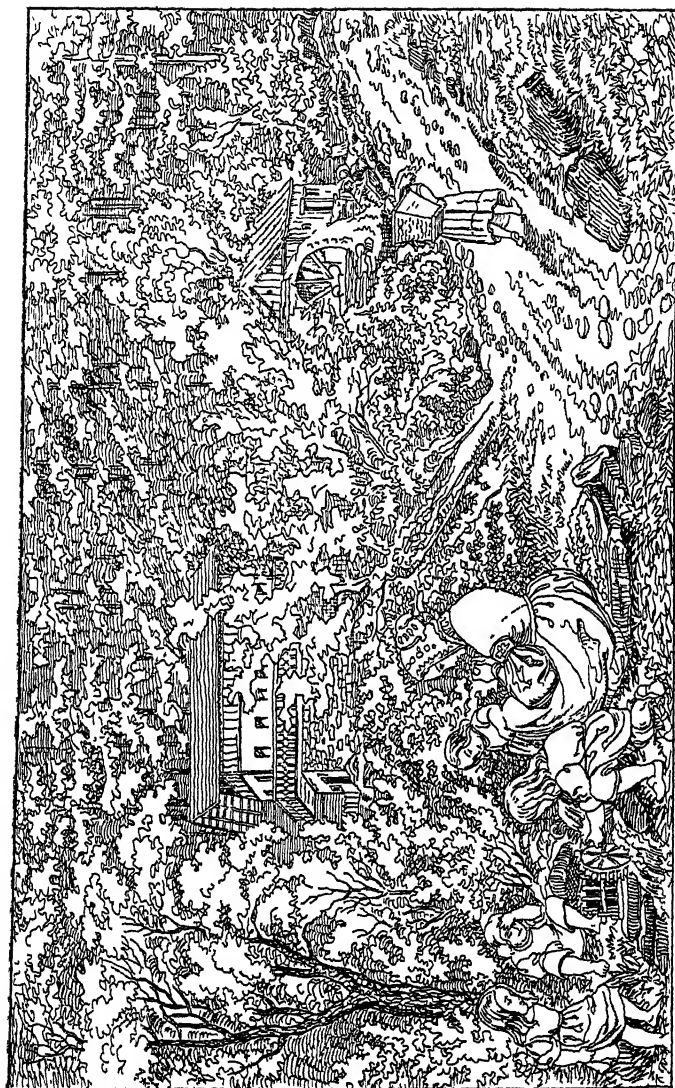
EMILY HUNTINGTON MILLER.

Strampfelbein.

Fluz gieb mir das Strampfel-
bein,
Wollen schlagen aus Mohn und
Lein
Del für 's Lampchen zierlich klein,
Das es breune hell und rein,
Wenn Mutterlieb' in langer
Nacht
Für 's liebe, kleine Kindchen
wacht.







FALLING! FALLING!

Down goes baby,
Mother's pet;
Up comes baby,
Laughing yet.
Baby well may laugh at harm,
While beneath is mother's arm.

Down goes baby,
Without fear;
Up comes baby,
Gaily here.
All is joy for baby while
In the light of mother's smile.

EMILIE POULSSON.

THE WEATHER-VANE

WEATHERCOCK, what makes you go
Round and round the whole day so ?

'Tis the wind whirls me !

'Tis the wind twirls me !

So to all the world I show
How the merry wind doth go.

Pretty kite, what makes you fly,
Up above the tree-tops high ?

'Tis the wind lifts me !

'Tis the wind drifts me !

Tosses me in merry play,
Here and there and every way.

Windmill, high on yonder hill,
What makes your sails go turning still ?

'Tis the wind loves them !

'Tis the wind moves them !

Helps them turn the mill-stones round,
So your meal and flour's ground.

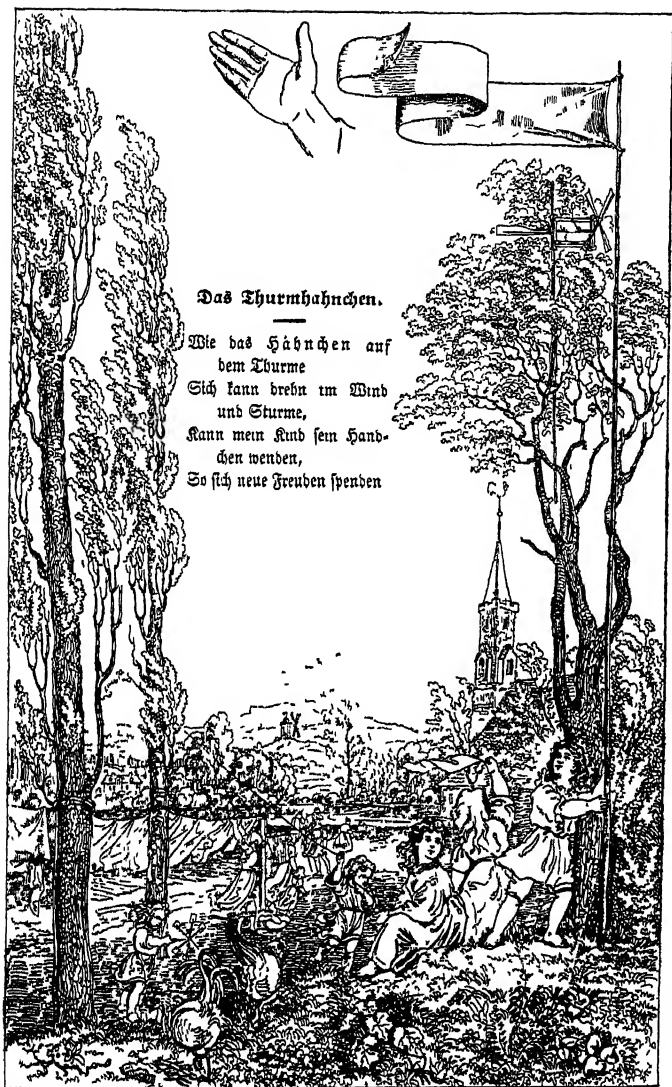
The wind can do so many things,
The airy sprite on viewless wings.
It waves the flag, it bends the tree,
It shakes our curls for you and me ;
And in our merry play we too,
Show all the things the wind can do.

LAURA E. RICHARDS.

THE WEATHER-VANE.

THIS way, that way,
Turns the weather-vane;
This way, that way,
Turns and turns again.
Turning, pointing, ever showing,
How the merry wind is blowing.

EMILIE POULSSON.



Das Thurmhähnchen.

Wie das Hähnchen auf
dem Thurme
Sich kann drehn im Wind
und Sturme,
Kann mein Kind sein Hand-
chen wenden,
So sich neue Freuden spenden

ALL GONE!

ALL gone! the supper's gone!
White bread and milk so sweet,
For baby dear to eat.

All gone! the supper's gone!
Where did baby's supper go?
Tongue, you had a share, I know.
Little mouth, with open lips,
Through your rosy gate it slips.
Little throat, you know full well
Where it went, if you would tell.

Little hands, grow strong;
Little legs, grow long;
Little cheeks, grow red:
You have all been fed.

EMILY HUNTINGTON MILLER.



'S ist all-all.

All-all ' mein Kind, all-all '
Das Suppchen ist nun all
Et' wo ist 's denn hinzugekommen ?—
Wundchen hat 's zu sich genom-
men,
Zung'chen hat 's zuruck gedruckt,
Schelchen hat 's hinabgeschluckt,
Maglein hat es schon verdaut,
Noch vom Zahnlein nicht gekaut.
Dum ist mein Kind auch wohlge-
muth,
Und weiß und roth, wie Milch und
Blut!







TASTE SONG.

WHEN the red lips open wide,
And you part the teeth inside,
Then a tiny door you show,
Where this little plum may go.
Now the pink tongue comes in haste,
All the pleasant juice to taste.
Ah, 'tis very nice and sweet!
Fruit like this is good to eat.
Bid good-bye to juicy plum;
Let the sour apple come—
Take a dainty little bite
From its cheek all red and white.
What a funny face you make!
How your little head you shake!
In your look I see confessed
That you like the sweet things best
Now the bitter almond try,
Brown its shell, and hard and dry;
Yet within, a kernel white
Shyly hides away from sight.
Yes, it draws the mouth a bit,
But it's wholesome, every whit.
Many bitter things you'll meet—
Time, perhaps, will make them sweet.
All the fruits and nuts, in turn,
Teach a lesson you may learn.
If a thing is ripe all through,
Then 'tis very good for you;
But to eat the unripe things,
Sharpest pain and trouble brings;
Though they look so fresh and fair,
Danger, dear, is hiding there.

NORA ARCHIBALD SMITH.

FLOWER SONG.

SMELL the flower, my child, and see
What its perfume tells to thee.
In its cup, so small and bright,
Safely hidden from our sight,
There an angel-spirit dwells,
And its message sweetly tells.

“From my tender resting-place,
Little one with happy face,
I am talking to thee, dear,
Though no voice my child may hear;
But my perfume sweet will tell,
Little friend, I love thee well.”

KATE L. BROWN

TICK! TACK!

SWING, swong! this is the way
Goes the pendulum night and day.

"Tick! tock! tick! tock!"

Never resting, says the clock.

"Time for work and time for fun,

Time to sleep when day is done.

Tick! tock!" Hear the clock!

"Time to rest each little head;

Time the children were in bed "

Swing, swong! sure and slow
Goes the pendulum to and fro.

"Tick! tock! tick! tock!"

In the morning says the clock.

"Time to wake from slumber sweet,

Time to wash and time to eat.

Tick! tock!" Hear the clock,

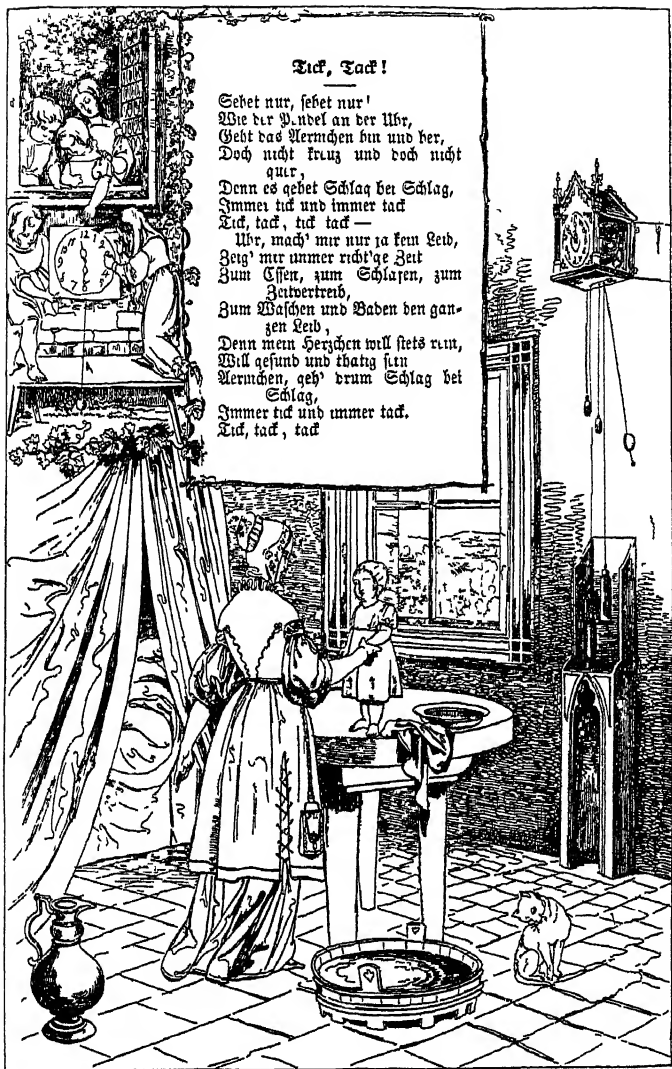
"Tick, tack, tock!" it cries,

"Children, it is time to rise!"

EMILY HUNTINGTON MILLER.

Tick, Tack!

Sehet nur, sehet nur!
Wie der Pudel an der Uhr,
Geht das Mermchen hin und her,
Doch nicht kriuz und doch nicht
quar,
Denn es gehet Schlag bei Schlag,
Immer tick und immer tack
Tick, tack, tick tack —
Uhr, mach' mir nur ja kein Leid,
Zeig' mir immer richt'ge Zeit
Zum Essen, zum Schlafen, zum
Zeitvertreib,
Zum Waschen und Baden den gan-
zen Leib,
Denn mein Herzchen will stets run,
Will gesund und thätig sin
Mermchen, geh' drum Schlag bei
Schlag,
Immer tick und immer tack.
Tick, tack, tack



MOWING GRASS.

PETER, Peter, quickly go
To the field the grass to mow ;
Juicy grass, and hay so sweet,
Bring them for the cow to eat.
Lina, Lina, milk the cow ;
Good milk she will give us now.
Milk to drink, with rolls or bread,
Thus we little ones are fed.

Let us thank our friends, each one :
Peter, for the mowing done,
Lina, for the milking, too,
And for milk, good cow, thank *you*.
Thanks to all are gladly said .
Baker, thank you for the bread.
Thanks dear mother shall not miss,
Given with a loving kiss

EMILIE POULSSON.



THE RHYME OF THE BOWL OF MILK.

Oh, here is the milk, so sweet and white,
All ready for dear little baby!

This is the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the cow that gave milk each day
To Molly the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the dry and sweet-smelling hay
That was fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!



.

This is the grass—(in the field it grew,
Helped by the sunshine, and rain, and dew)—
The grass that was dried into sweet-smelling hay,
And fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

This is the mower, who worked at the farm,
Swinging the scythe with his strong right arm,
Mowing the fields of grass that grew,
Helped by the sunshine, and rain, and dew—
The grass that was dried into sweet-smelling hay,
And fed to the cow that gave milk each day
To Molly, the milkmaid, who worked with a will
Her pail with the cow's good milk to fill,
To take to the mother, who with delight
Poured into the bowl the milk so white,
All ready for dear little baby!

ÉMILIE POULSSON.

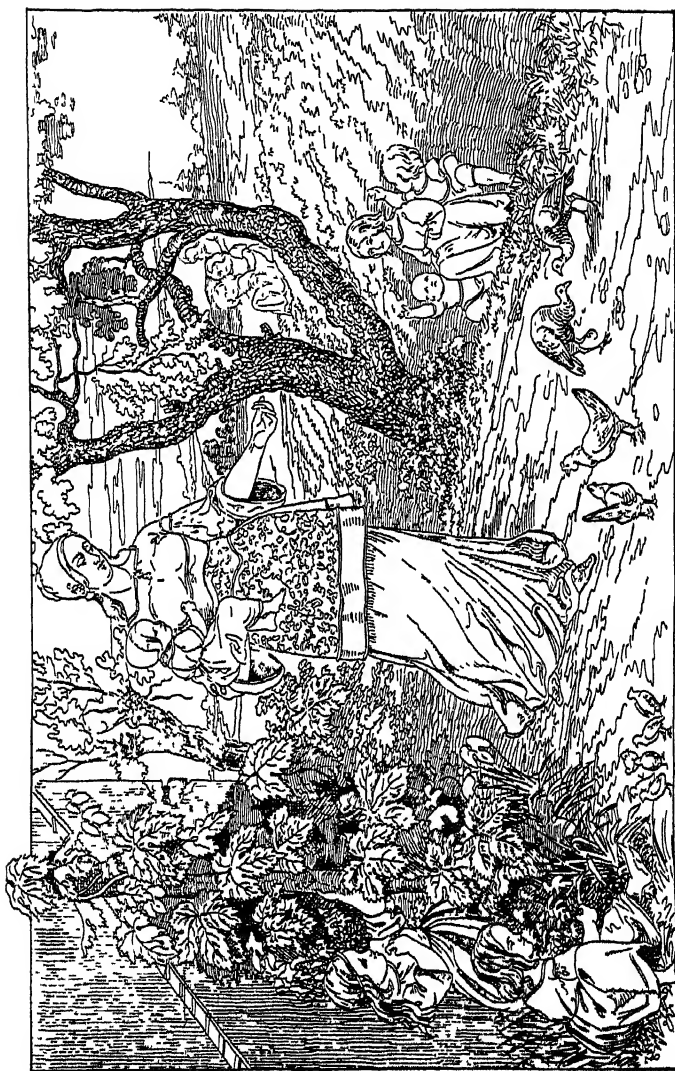


BECKONING THE CHICKENS

TINY fingers in a row,
Beckon to the chickens—so.
Downy little chickens dear,
Fingers say, “Come here! come here!”
Chick! chick! chick! chick!
Fingers say, “Come here! come here!”
Pretty chickens, soft and small,
Do not fear—we love you all!

EMILY HUNTINGTON MILLER





Taubchenwinken.

Die Taubchen *) wollen zum Kind-
chen kommen ;
Wink' ihnen und sag' : „Seid schon
mir willkommen “

*) Vogeln.



BECKONING THE PIGEONS

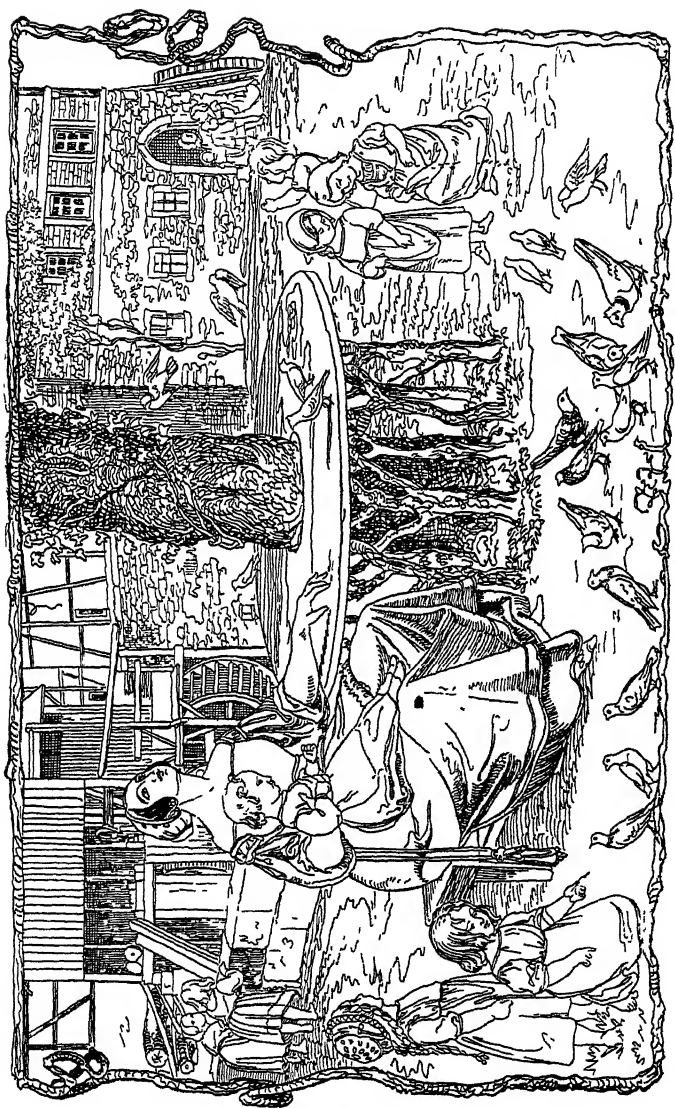
CALL the pigeons, baby dear—
Beckon them to you;
Hear them answer lovingly,
Coo-oo! coo-oo! coo!

EMILIE POULSSON

BECKONING THE PIGEONS.

SEE the pretty pigeons, coming, love, to meet
you!
Little dimpled hand, can you learn to say, "I
greet you?"
Bend the rosy fingers, wave them to and fro.
Pigeons, pretty pigeons, baby greets you so.
Smooth your shining feathers, spread your glossy
wings;
Baby loves to see you, gentle, fearless things.
Here is grain to feed you, but, before you fly,
Pigeons, pretty pigeons, baby says "Good-bye!"

EMILY HUNTINGTON MILLER.



THE FISH IN THE BROOK.

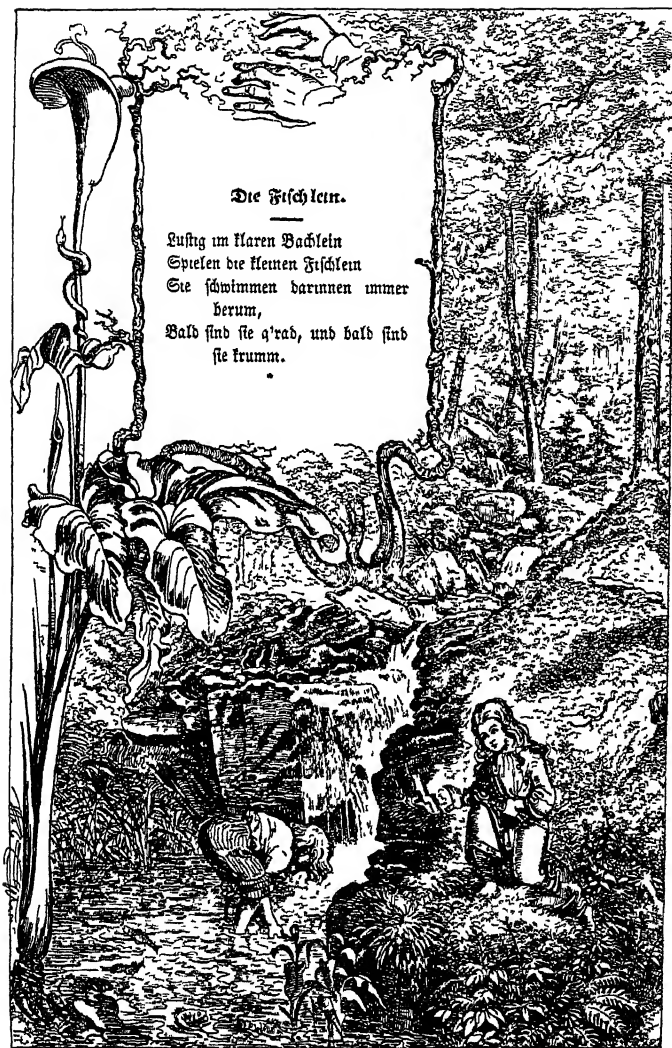
MERRY little fishes,
In the brook at play,
Floating in the shallows,
Darting swift away.

“Happy little fishes, come and play with me!”
“No, O no!” the fishes say, “that can never be!”

Pretty bodies curving,
Bending like a bow,
Through the clear, bright water,
See them swiftly go.

“Happy little fishes, may we play with you?”
“No, O no!” the fishes say, “that would never
do!”

EMILY HUNTINGTON MILLER

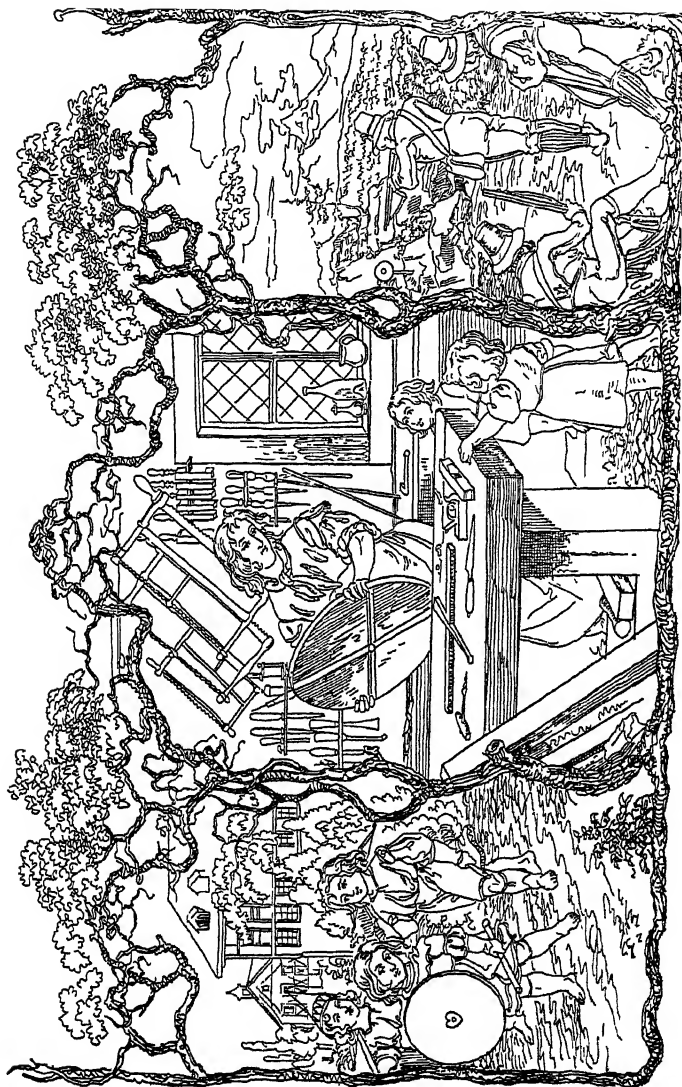


Die Fischlein.

Lustig im klaren Bachlein
Spielen die kleinen Fischlein
Sie schwimmen darinnen immer
herum,
Bald sind sie a'rad, und bald sind
sie krumm.

THE TARGET.

ONE piece this way,
And one piece that,
And a smooth little board
That is round and flat.
Drive in a peg
That will hold them well,
And here is a target,
Ready to sell!
“What costs it?” “Three halfpennies.”
“That is too dear;
Only two halfpennies
Have I here.”
“Three halfpennies is just enough—
One for the work and two for the stuff.
Three halfpennies the buyer must pay;
Who can not pay it must run away.”
EMILY HUNTINGTON MILLER.

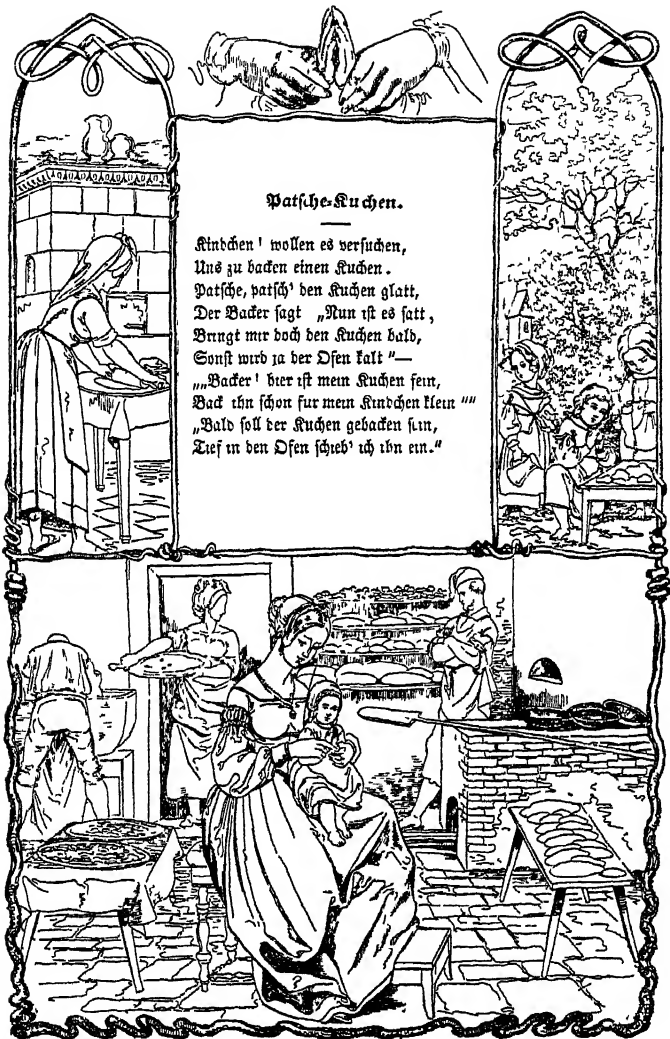


PAT-A-CAKE.

COME, my baby, you shall make
Mother dear a little cake.
Roll it this way, roll it that,
Pat the cake all smooth and flat;
Mark it there, and mark it here—
There's a cake for mother dear.

Baker, is your oven hot?
Bake my cake, but burn it not.
Here's the oven, hot and ready,
Toss the cake in, straight and steady.
Bake it brown, and bring it here,
Baby's cake for mother dear.

EMILY HUNTINGTON MILLER.







THE NEST.

HERE'S a pretty cradle nest,
Snug, and warm, and round ;
Cuddled in the downy bed,
Little nestling birds we found.
"Stay ! stay !" the birdies say,
"Mother, do not fly away !"
"Dear, so dear, never fear !
Mother waits and watches near."
Peep ! peep ! Dear, so dear,
Hush, my babies, do not fear !"

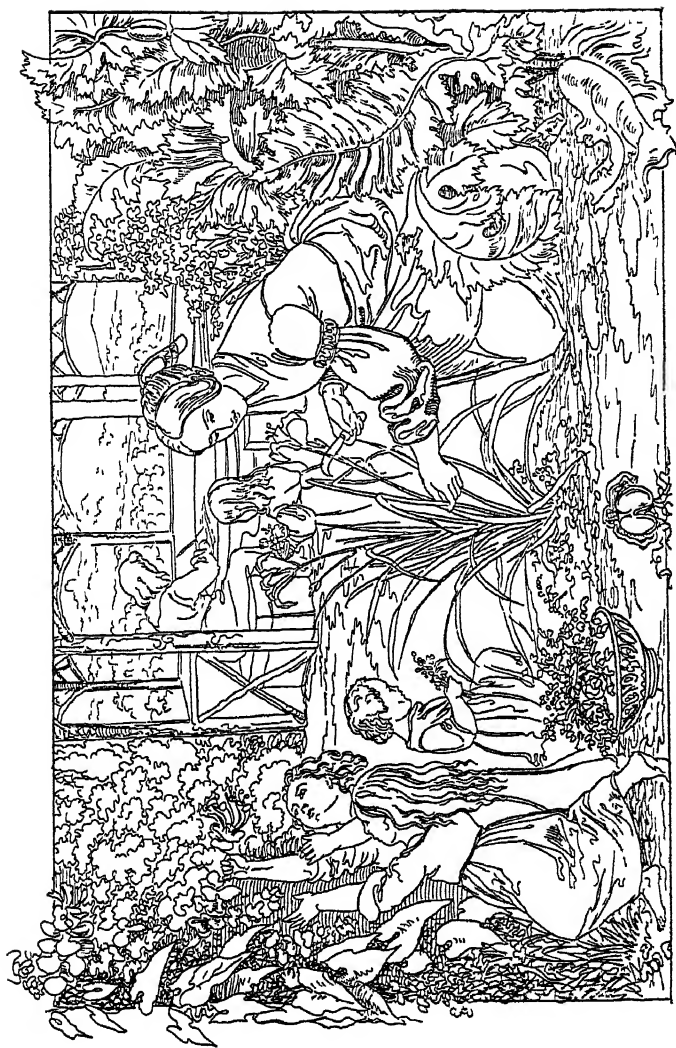
EMILY HUNTINGTON MILLER.



Vogelneft.

In die Hecke, auf die Nefthen
Baut der Vogel ſich ein Neftten,
Legt hinein zwei Eierlein,
Brutet drauß zwei Vogelein;
Rufen die Mutter: „Pip, pip, pip!
Mutterchen, Du bißt uns lieb!“





THE FLOWER-BASKET

WEAVE the little basket, fill it up with posies,
Roses from the garden, blossoms from the wood.
With our birthday wishes, with our songs and
kisses,
Bring it to the father, dear and kind and good.
With smiles and with singing
Our gift we are bringing,
But love is the treasure
We give without measure.

EMILY HUNTINGTON MILLER.

Blumenkorbchen.

Kindchen ' woll'n ein Korb-
chen machen,
D'rin zu tragen schöne Sachen.
Blumchen woll'n wir darin
tragen,
Werden drob sich nicht be-
klagen,
Wollen sie dem Vater bringen,
Ihm ein Liedchen da-u singen.
La, la, la, la, la, lieb Blume-
lein,
Sollt nun bei dem Vater
sein,
La, la, la, la, la, la, la, la.



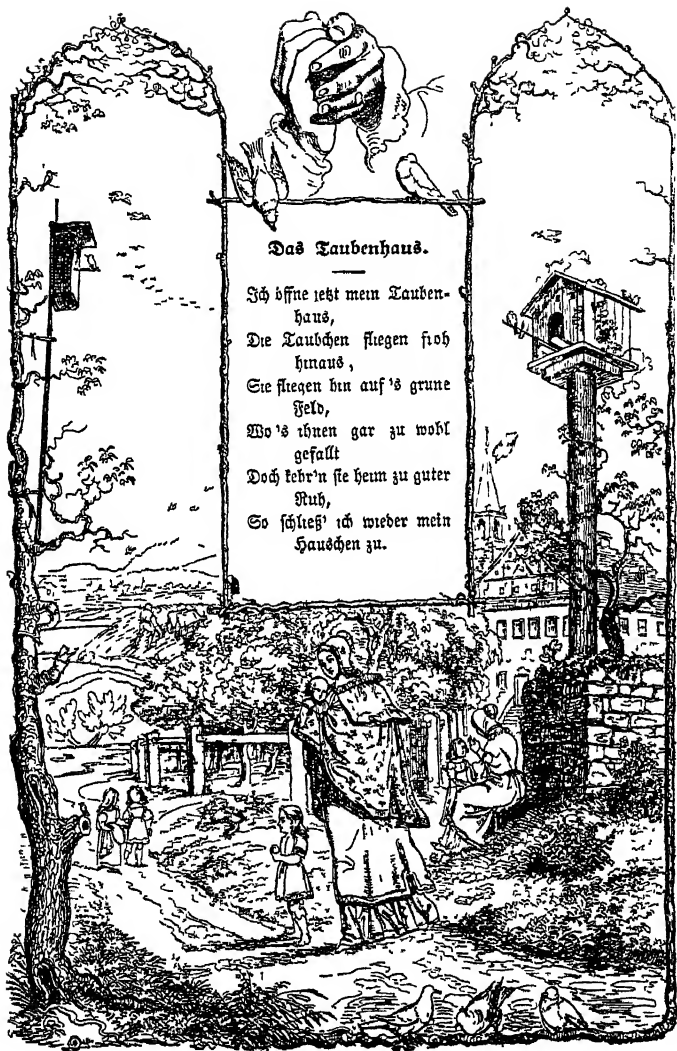
THE PIGEON-HOUSE

OH, see my pigeon-house so high!
Come, my pretty pigeons, haste to fly!
To pleasant fields they swiftly go,
So busy gleaning to and fro,
And when they come back to rest at night,
Again I close my pigeon-house tight.

Here, in the home so snug and warm,
Live the little children safe from harm.
They pass the day in merry play,
Through woods and meadows green they stray,
But when they come back at night to rest,
Father and mother and home are best.

When evening shadows slowly creep,
Softly coo the pigeons, nestling to sleep
The gentle mother, wise and dear,
Her happy children gathers near,
And sings to the baby on her breast,
"The world is pleasant, but home is best."

EMILY HUNTINGTON MILLER.



Das Taubenhauß.

Ich öffne jetzt mein Tauben-
haus,
Die Taubchen fliegen sich
hinaus,
Sie fliegen hin auf 's grüne
Feld,
Wo 's ihnen gar zu wohl
gefällt
Doch keh'r'n sie heim zu guter
Ruh,
So schließ' ich wieder mein
Hauschen zu.

NAMING THE FINGERS

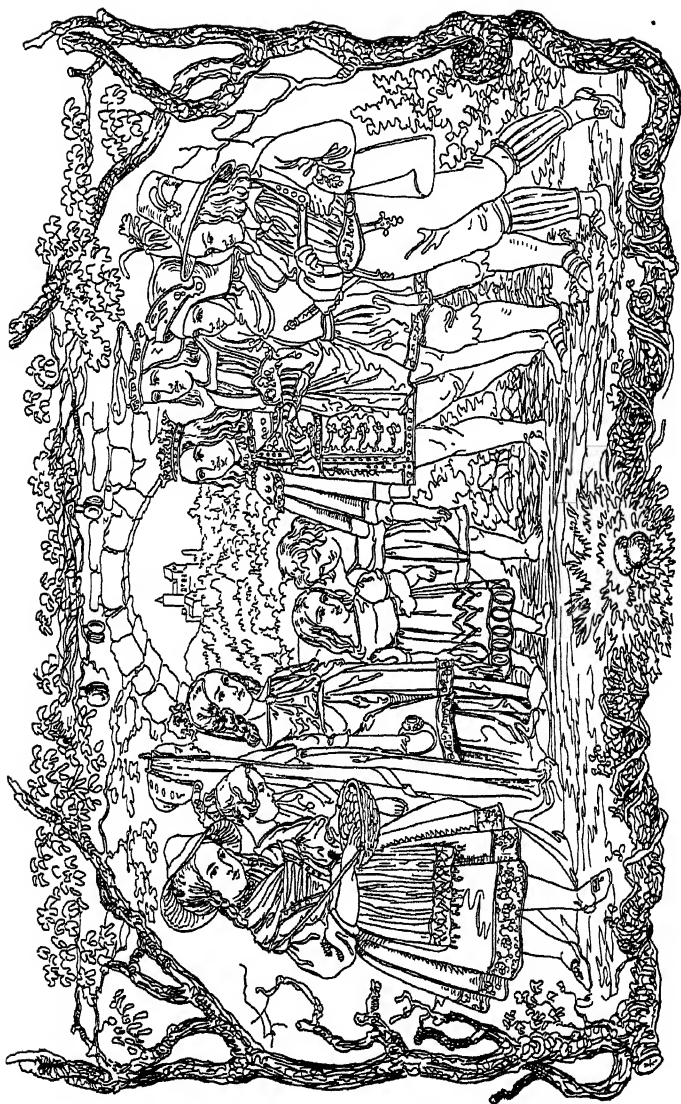
THIS is little Tommy Thumb,
Round and smooth as any plum.
This is busy Peter Pointer;
Surely he's a double-jointer.
This is mighty Toby Tall;
He's the biggest one of all.
This is dainty Reuben Ring;
He's too fine for anything.
And this little wee one, maybe,
Is the pretty Finger-baby.
All the five we've counted now,
Busy fingers in a row.
Every finger knows the way
How to work and how to play;
Yet together work they best,
Each one helping all the rest.

LAURA E. RICHARDS



Das Däumchen ein Pflaumchen.

Dieß ist das runde Däumchen,
 Es sieht aus wie Pflaumchen.
 Dieß Fingerchen gerade zeigt,
 Doch aber auch gar schön sich neigt.
 Dieß Fingerchen das größte ist,
 Obgleich es nur „u“ mittelfst ist.
 Dieß Fingerchen trägt 's Rün-
 gelein,
 Drum ist es auch wie Gold so
 reit.
 Dieß Fingerchen das kleinste
 ist,
 Die Fingerzahl gar fein beischließt
 Und wie verschieden nun auch ihre
 Gaben sind,
 So sind sie einig doch beisammen,
 Liebes Rind.





THE GREETING.

Now see them here,
These friends so dear,
As they together meet;
With bows polite,
And faces bright,
Each other they will greet:
“Oh, how do you do?
And how do you do?
And how do you do again?
And how do you do?
And how do you do?”
Say all these children ten.

EMILIE POULSSON.



Daumchen, neig' dich.

Du Daumchen neig' dich,
Du Zeiger streck' dich,
Du Mittler buck' dich,
Du Goldner heb' dich,
Du Kleiner duck' dich,
Ja, ja! fuge dich.
Ihr Alle moget durch zier-
liches Beugen,
Euch freundlich des Grußes
Ehre bezeigen.

THE FAMILY

THIS is the loving mother,
Always good and dear;
This is the busy father,
Brave and full of cheer;
This is the merry brother,
Grown so strong and tall;
This is the gentle sister,
This the baby small;
And here they all together meet,
This whole glad family complete.

EMILIE POULSSON

Die Großmama und Mutter lieb und gut.

Das ist die Großmama,
Das ist der Großpapa,
Das ist der Vater,
Das ist die Mutter,
Das ist 's kleine Kindchen ja,
Seht die ganze Familie da.

Das ist die Mutter, lieb und gut,
Das ist der Vater mit frohem Muth,
Das ist der Bruder, lang und groß,
Das ist die Schwester, mit Pupp-
chen im Schooß,
Und dieß ist das Kindchen, noch
klein und zart,
Und dieß die Familie von guter Art,
Die mit sinn'ger, eintrachtiger Kraft
Das Rechte und Gute in Freuden
schafft.



THE FAMILY.

This is the mother, so busy at home,
Who loves her dear children, whatever may
come.

This is the father, so brave and so strong,
Who works for his family all the day long.

This is the brother, who'll soon be a man ;
He helps his good mother as much as he can.

This is the sister, so gentle and mild,
Who plays that the dolly is her little child.

This is the baby, all dimpled and sweet ,
How soft his wee hands and his chubby pink feet !

Father, and mother, and children so dear,
Together you see them, one family here.

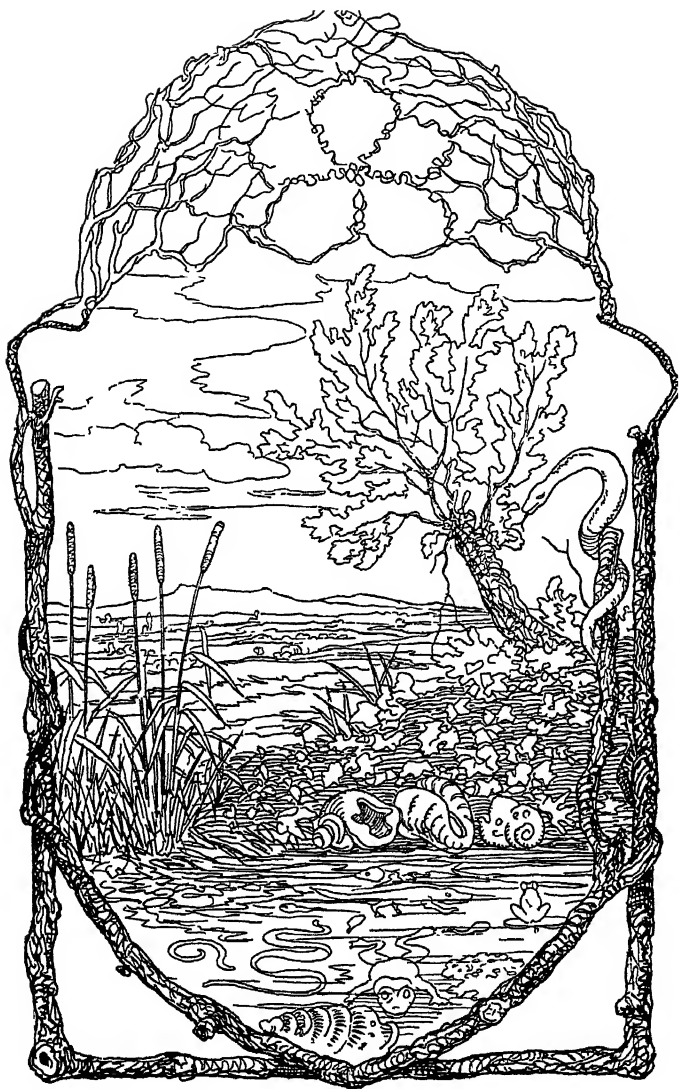
EMILIE POULSSON.











NUMBERING THE FINGERS

THE thumb is one,
The pointer two,
The middle finger three!
Ring finger four,
Little finger five,
And that is all, you see.

Now we have put them all to bed,
A quiet sleep to take,
And softly sing a lullaby,
Lest they too early wake.

Lullaby, lullaby, lullaby,
All hushed and still the birdies sit
Upon the branches high.
The flow'rets hang their pretty heads,
The wind sings lullaby,
Lullaby, lullaby, lullaby.

EMILIE POULSSON.



Beim Daumchen sag' ich Eins.

Beim Daumchen sag' ich Eins,
 Beim Zeigefinger Zwei,
 Beim Mittelfinger Drei,
 Beim Ringfinger Vier,
 Beim Kleinen Finger Fünf ich sage.

Hab' in 's Bettchen all' gelegt,
 Schlafen, keines sich mehr regt;
 Still, das keins zu früh erwache.

THE FINGER PIANO

LISTEN, children dear,
The lovely music hear;
Little fingers downward go—
Hark! the answer, sweet and low:
 La! la! la! etc.

Rippling, sparkling in the sun,
See the laughing brooklets run.
Tell us, brooklet, in your play,
Tell the song you sing to-day.
 Up and down the fingers go,
 Brooklets singing as they flow.

Now the merry lark on high
Carols sweetly from the sky;
Wide he spreads his fluttering wings,
Showering gladness as he sings.
 Up and down the fingers go;
 'Tis the lark's song here below.

Thus the hand, so small a thing,
Still may sweetest music bring.
Fingers, you must move along,
You may help to make the song.
 Up and down the fingers go,
 Waken, music, sweet and low!

KATE L BROWN.



Liedchen dazu.

¹Frohlich ²spielt mein ³Kind allein, ¹Sinnig ²spielt mein ³Herz in ⁴Ruh, ¹Finger ²gehen ³auf und ⁴ab,
¹Singt ihm ²doch ein ³Liedchen ⁴fein. ¹Singt ihm ²doch ein ³Lied ⁴dazu. ¹Bald in ²Schritt und ³bald
 * * ³²in ¹Trab.

¹Wie des ²²Lerchleins ¹Lied ²erklingt, ¹Meines ²Kindchens ³Fingerlein
¹Gleich es seine ⁵Flügel ⁴schwingt; ¹Sind noch ²schwach und ³sind noch ⁴klein,
¹So das ²Fingerspiel ⁴schon ³regt, ¹Dennoch, ²schaut' ³schon ⁴spielt es ⁵schon,
¹Wenn ²Gesang ⁴das ³Herz ²²bewegt. ¹Liedchen ²will das ³Spiel ²²erhö'h'n.



HAPPY BROTHERS AND SISTERS.

FIVE brothers and sisters,
Busy all the day ;
Light goes, night comes,
Sleepy now are they.

Say the prayer softly,
Close the tired eyes ·
“ May our heavenly Father
Watch us till we rise ! ”

Happy, happy children,
Fast asleep are you.
Drop the head ! go to bed !
We are sleepy too !

LAURA E. RICHARDS.

CHILD'S PRAYER.

HEAVENLY Father, day is done,
And the quiet night begun ;
Thou hast kept me through the day,
Keep me through the night, I pray.

And, dear Father, while I share
In thy tender love and care,
Help me every day to be
An obedient child to thee.

HENRIETTA R. ELIOT *

* The following lines are suggested by Mrs. Eliot as an alternative to first stanza of this poem

Now I lay me down to sleep ·
Heavenly Father, wilt thou keep
Me and those I love all night,
For with thee 'tis always light.



Die Geschwister ohne Harm.

Sieh hier die Geschwister ohne Harm,
Sie sinken einander sanft Arm in Arm,
Sind müde von des Tags G'schäfte,
Und wollen sammeln neue Kräfte.
Doch ehe sie nun schlafen ein,
Ihr Leben sie befehlen gern,
Dem Lebensgeber ganz allein,
Der Vater ihnen und Schutz mo' sein;
Dann schlafen sie ein in guter Ruh.

Der für alle wacht,
Hat nun auf sie Acht,
Schließt ihnen dann sanft die Augenlein
zu,
Nun, Kindlein Du mein, ein Gleiches
auch thu,
Und schlafe, schlafe in süßer Ruh.



THE CHILDREN ON THE TOWER.

Two hands and eight little fingers,
And two little Grandmothers Thumb.
'Tis long since they met, but they never forget,
So a-visiting now they come.
“How *do* you do?” and “How *do* you do?”
With nods and bows they say.
“How *do* you do?” and “How do you *do*?”
And what is the news to-day?”
They tell of their making baskets;
They tell of eggs in the nest;
They tell the loves of the soft white doves
That flutter and sink to rest;
They tell of the little fishes
That wriggle their little tails;
They tell of the baker, the pat-a-cake maker,
Whose kindness never fails;
They tell of the vane on the steeple,
How this way and that it goes;
Of Peter the mower, who hour by hour,
The grass and the clover-top mows.



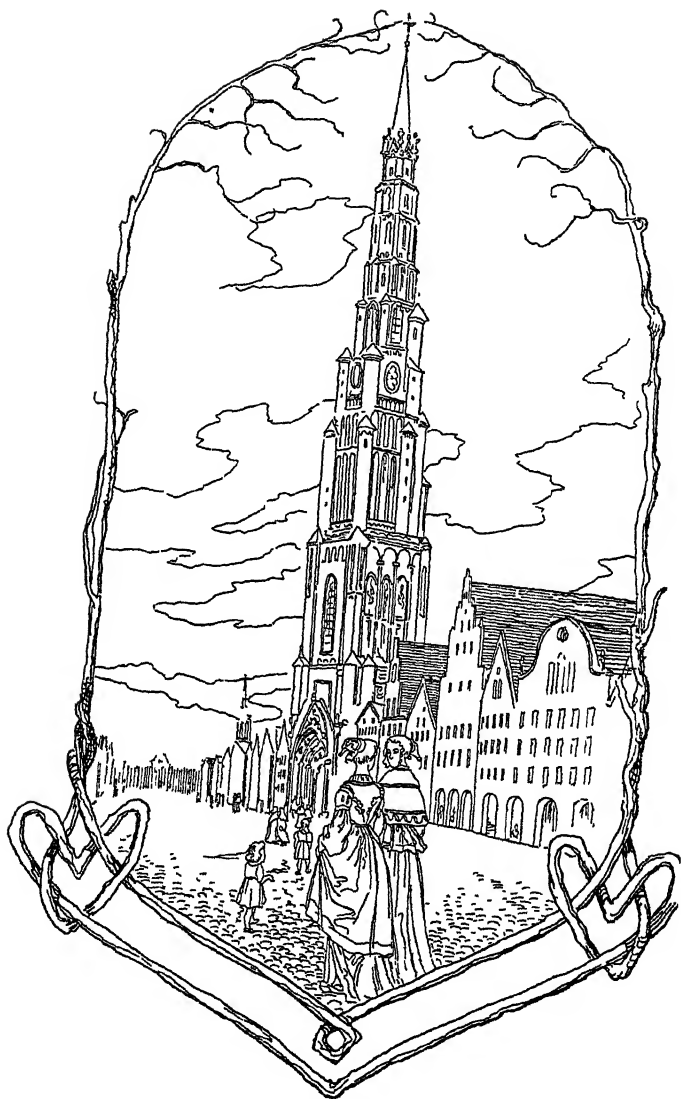
“ But all the stories are told now,
And what, oh, what shall we do ? ”
“ We’ll climb the tower this very hour,
And there admire the view.”
Thus cry the children gladly,
But each little Grandmother Thumb,
She courtesys so, and she says “ No ! no !
I will not, will not come !
We’ll go to church together,
As good little grandmothers do,
And there we’ll wait—but don’t be late !—
Yes, there we’ll wait for you.
And while in church we’re waiting,
A little prayer we’ll say,
And thanks we’ll give for the days we live,
And thanks for the children gay.”

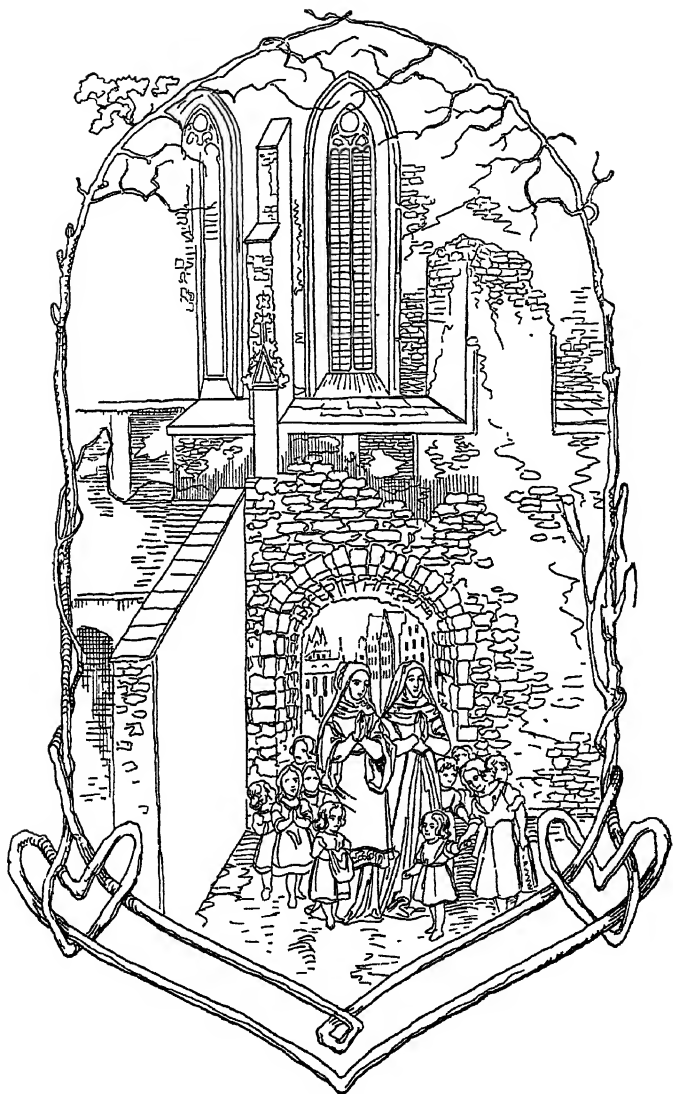


The children climb the tower,
And up and up they go,
Like faeries small look one and all,
Still mounting in a row
Now higher still, and higher,
With never a fear of a fall,
Till one he stumbles, and one he tumbles,
And down come toppling all '
And down comes the tower itself, too,
On top of the church—ah me!
Oh, what a smashing! oh, what a crashing!
And where can the children be?
See! creeping out from the ruins
By ones and twos they come;
And, deary me! at last we see
Each good little Grandmother Thumb.
“Oh, bless us now!” and, “Oh, kiss us now!”
And, “Listen, my dears, to me:
Another day, whatever you say,
More careful we all must be!”

LAURA E. RICHARDS







THE CHILD AND THE MOON

SEE the moon, baby,
Riding so high !
Will it come, maybe,
Down from the sky ?
“ Moon, come and play now,
Pray you, with me ! ”
“ Nay, my dear, nay, now—
That can not be
In my blue home here
Always I stay ;
Yet while I roam here,
Dear, we can play
Silver beams gliding
Down to your feet,
Seeking and hiding,
Play with you, sweet !
E'en when above you
Clouds hide my face,
Still I will love you,
There in my place.
When the clouds fleeting
Leave my sky clear,
Bright shines my greeting,
Loving and dear.
If your part you'll do,
I will do mine ;
Yours, to be good and true ;
Mine, just to shine ! ”

LAURA E. RICHARDS.



Das Kind und der Mond.

Komm, Kindchen, ichau der Mond,
 Der dort am Himmel wohnt
 „Komm, Mond, komm doch ge-
 schwind
 Hierher, um lieben Kind!“
 „Wohl kam' ich zu Dir gern,
 Doch wohn' ich gar zu fern,
 Kann aus dem blauen Haus
 Nur oben nicht heraus.
 Weil ich kann kommen nicht,
 Send' ich mein helles Licht,
 Um 's Kindchen zu erlauchten,
 Schick' ich dem milten Schein;
 Und bin ich auch nicht nah,
 Bin ich in Lieb' doch da.
 Du, Kindchen, nur recht fromm,
 Von Zeit zu Zeit ich komm
 Und freundlich ich dann schicke
 Dir meine Liebestlicke,
 Wir grüßen uns dann beide,
 Gemeinjam uns zur Freude.“
 „Viel wohl, leb' wohl!“ mein Mont
 „Mit Liebe, Liebe lobnt.“

THE CHILD AND THE MOON.

- “ BRIGHT, round moon in the starry sky,
Sailing above the steeple high,
I am so glad your face to see,
Come from your far-off place to me ! ”
- “ Dear little child, if I come to thee,
Who will shine for the ships at sea ?
And how will the traveller find his way,
Unless in my far-off place I stay ? ”
- “ Bright, round moon, you may shine for all,
Sailing above the steeple tall.
Thanks I give for your friendly light,
Beautiful moon ! Good-bye ! good-night ! ”

EMILY HUNTINGTON MILLER.

THE LITTLE BOY AND THE MOON.

PRETTY moon, your face I see
Just above the garden tree.
Are you smiling now for me ?—
Moon so brightly smiling !

Yellow moon, so bright, so near,
In the sky so soft and clear,
I can almost reach you here—
Moon so softly shining !

Bring the ladder strong and new,
Now I know what I will do :
I will climb and sail with you—
Moon so slowly sailing !

EMILY HUNTINGTON MILLER.



„Mutter! Mond gehn!“ sprach
 das Kind auf Mutterarme
 Weit ausstreckend hin aus seine
 kleinen Arme,
 Als am klaren Himmel es den
 Vollmond sah
 Denn es glaubte sich den selben
 völlig nah —
 „Eine Leiter mußte sein, zum
 Mond, zu steigen,
 Wollten wir so hoch dort oben
 ihn erreichen!“
 Gleich das Kindchen bei der Mut-
 ter sicherem Wort
 Nach der nahen Schopfe, als der
 Leiter Ort,
 Seine Arme wendet, und vertrau-
 end jagt:
 (Denn zum Mond zu gehen ihm
 gar sehr behagt)
 „Leiter holen!“ Und fest war sein
 Sinn
 Zum Besuch des Mond's gewendet
 hin.

THE LITTLE MAIDEN AND THE STARS.

Now the stars begin to peep
In the sky, so pure and bright ;
Baby soon must go to sleep—
She must bid the stars good-night.
Little feet are tired of play ;
Come, my darling, come away !

“ See the mother-star, so dear !
With her little children small !
And the father watching near—
Pretty stars, I love you all !
When I shut my eyes to sleep
All the night your watch you keep.

“ Father-star, so big and bright,
Close beside them do you stay ?
Are there posies, red and white,
In the meadows where they play ?
Do you shake the dreamland tree
Every night for them and me ?

“ Mother-star, I wish I knew
How your babies go to bed ;
Do they run as chickens do,
Hiding every yellow head ?
Do you tuck them, soft and deep,
In a fleecy cloud to sleep ? ”

Come, my darling ! while you sleep
On your pillow, soft and white,
Stars will through your window peep,
Smiling, “ *Baby, dear, good-night !*
Sweetly dream and safely rest
In your pretty cradle nest ! ”

EMILY HUNTINGTON MILLER

"Wohl richtig will Dir di-
ch-

Der Doppelstirne Leuchten
Was sie so strahlend zeigen,
Ist ihre liebe Meinung,
In freudig-freud'gem Han-

deln
Siehst Du sie stille wan-
deln —

Doch schaue auch umher
Der kleinen Sterne Heer,
Der Doppelstirne Kinder,
Sie strahlen zwar wohl
minder,
Doch immer hell und rein,
Daß klar die Nacht mög'
sein."



THE LIGHT-BIRD.

CHILD.

O BIRDIE, gleaming on the wall,
Gleaming,
Gleaming,
Are you coming when I call,
Or am I dreaming ?

MOTHER.

'Tis the light-bird,
A very bright bird,
That is gleaming on the wall.
'Tis the light-bird,
A very bright bird,
But it will not heed your call.

Lichtvöglein an der Wand.

Kind:

Lieb Vögelein! Lieb Vögelein!
Lub Vöglein an der Wand,
Hält mir doch uralte Stanc,
Laß sich doch von mir grüß'n!
Mußt nicht weiter so schwärmen!
Lub Vögelein an der Wand,
Hält mir doch einmal Stand!

Mutter:

Das Vögelein ist nur heller Schein,
Du kannst nicht greifen zu Hand-
d'n klein,
Der will mit Vögelein erfaßt nur sein,
Duch stierfreuter das Her,den rein.
So ist es im Leben bei vülen Ge-
stalter,
Sie lassen sich fest mit der Hand
nicht halten,
Doch fass' ich leichtem zorn'rer Sinn,
Und beider ist es dann hoher Gewinn.



CHILD.

I've seen the moonbeams in the night
Streaming,
Streaming,
The little stars that twinkle bright
Like fireflies seeming.

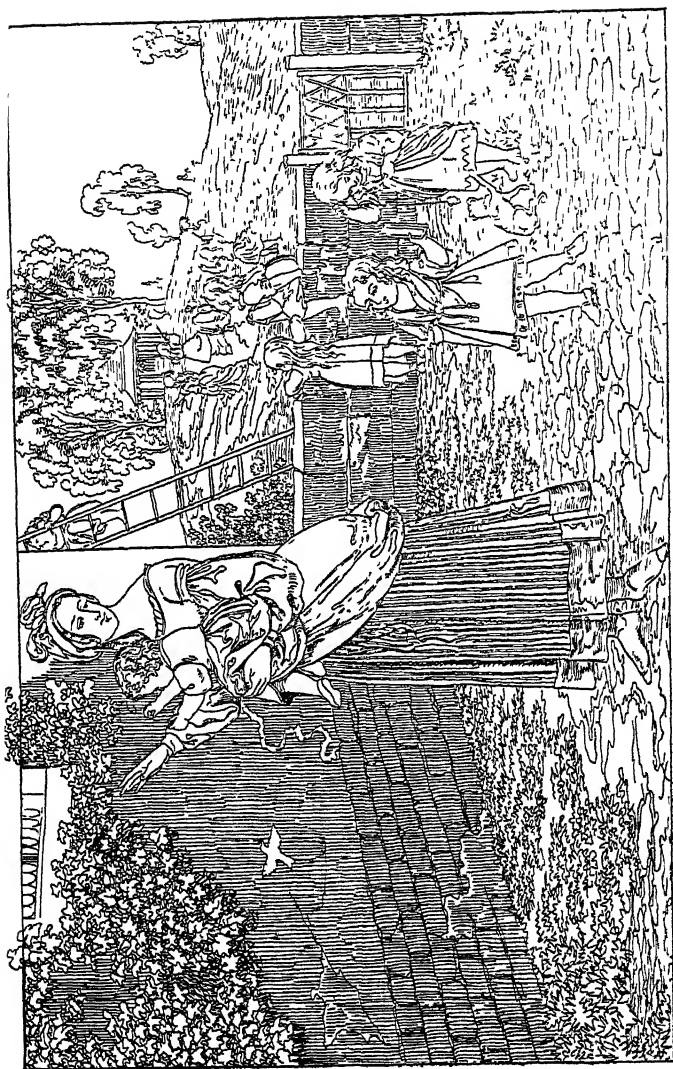
MOTHER.

Like the light-bird,
Like the bright bird,
That is gleaming on the wall—
Like the light-bird,
Like the bright bird,
They will not heed your call.

MOTHER AND CHILD

The sun, the moon, the twinkling stars,
The rainbow in the skies,
A mother's smile, a father's love,
We catch them with our eyes ;
We can not hold them in our hand,
Yet from them need not part,
For when we've caught them with our eyes,
We hold them in our heart.

ELIZABETH CHARLESS LE BOURGEOIS.



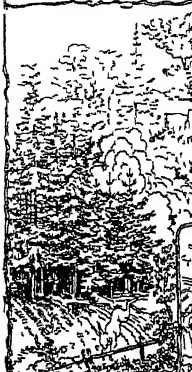
THE SHADOW RABBIT

HEY, the rabbit! ho, the rabbit!
See, the rabbit on the wall
Pricks his ears, for that's his habit—
Pricks them up and lets them fall.
Pretty rabbit, stay, now!
Come with me and play, now!
No, ah, no! he will not stay;
Up he jumps and springs away.

Now the rabbit sits upright,
Munching grass with all his might.
See him wrinkle up his nose!
What's that for, do you suppose?
Rabbit, shall I feed you?
"No, I do not need you!
Rabbits made upon the wall
Feed themselves or not at all."

Das Haschen.

Ei' ein Haschen kommt gegangen
 An der Wand daher,
 Hundchen! Wollen schnell es fan-
 gen,
 Doch es lauft gar sehr
 Sub! Wie's seine Dehrin isket,
 Glaubt, es hor' Etwas
 Wu es jukt schon austricht siset,
 Ewen't sin grunis Gras
 Schau, jekt rumpft's sin stumfesz
 Naschen
 Unser klunes muntres Haschen —
 Sekt, sich's ganz darnieder lauret,
 Denn es steht, der Jager lauert
 Paus' — der Jager hat gescheß'n,
 Des hat'e Haschen selr verroß'n:
 Nun ist es davon ausrungen,
 Haschens Lied ist ausgingen



Down our rabbit cowers now ;
Sure, some danger lowers now !
See, the hunter with his gun
Thinks he's going to have some fun.
 Puff ! the bullet's flying !
 Is our rabbit dying ?
Not a bit, for see him run !
Rabbits, too, can have their fun !

LAURA E RICHARDS.





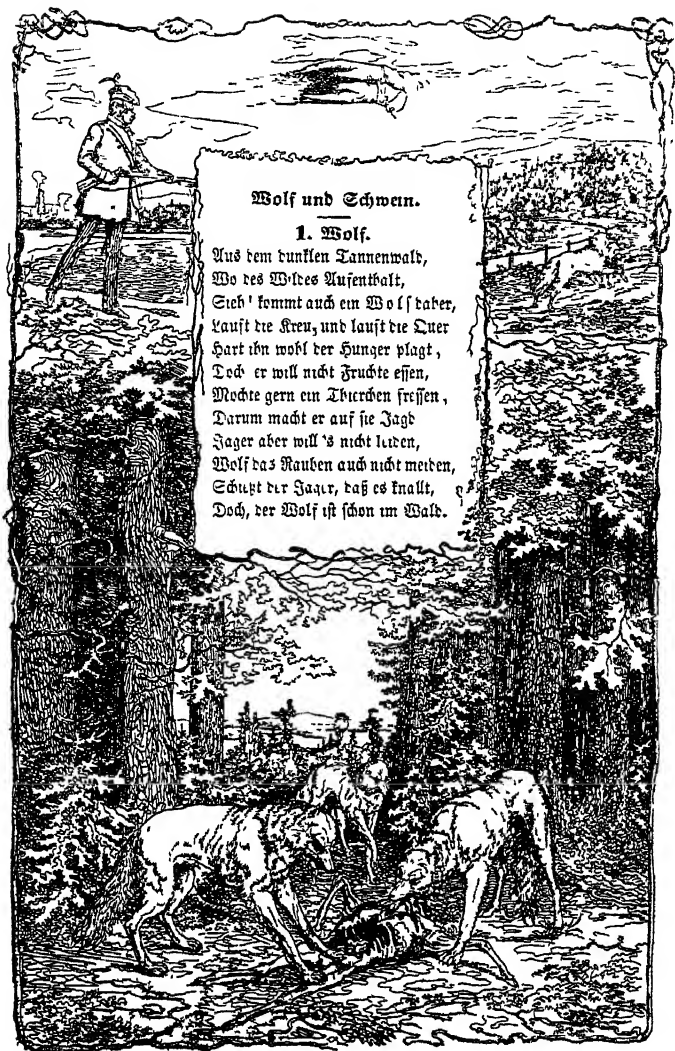


THE WOLF

FROM the dark greenwood,
From the forest fair,
Up comes a gray wolf,
Trotting here and there.
See how lank and thin is he!
Hungry must the creature be.
In the wood are berries sweet,
But such things he will not eat.

So he goes a-hunting
Through the meadows fair,
Sniffing, snuffing,
Prowling here and there.
Wolf, you shall not bear away
Tender kid or lamb to-day;
For I see the hunter stand
With his trusty gun in hand.

LAURA E RICHARDS



Wolf und Schwein.

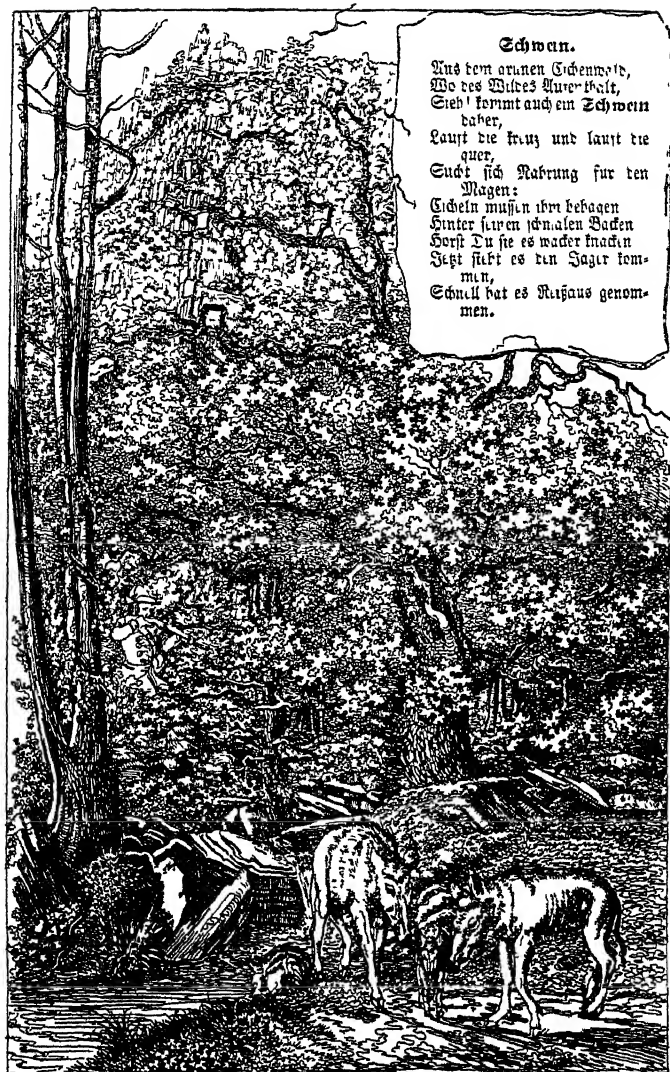
1. Wolf.

Aus dem dunklen Tannenwald,
Wo des Wlves Aufenthalt,
Sieh' kommt auch ein Wolf daher,
Laufst die Kreuz, und lauffst die Quer
Hart ihn wohl der Hunger plagt,
Doch er will nicht Früchte essen,
Möchte gern ein Thierchen fressen,
Darum macht er auf sie Jagd
Jager aber will's nicht liden,
Wolf das Rauben auch nicht meiden,
Schützt der Jager, daß es knallt,
Doch, der Wolf ist schon im Wald.

THE WILD PIG

FROM the green oak wood,
Where the acorns lie,
Up comes a wild pig,
Grunting low and high.
Children do not often see
Such a piggy-wig as he '
With his long and slender snout
See him rooting all about,
Poking here, and poking there,
Grubbing up his simple fare,
Roots and nuts and acorns sweet,
Such as piggies love to eat.
Hark ! a rustling in the bush '
Off goes piggie with a rush ;
Grunting, squealing, there he goes,
Where the forest thickest grows ;
And the hunter, brave and gay,
Will not dine on pig to-day !

Laura E. Richards.



Schwan.

Ins tem aranen Eichenwäld,
Wo des Wildes Kurer thalt,
Sieh' fermt auch ein Schwein
daher,
Laust die krauz und laust die
quer,
Sucht sich Nahrung fur den
Magen:
Eicheln mußt ihr befragen
Hinter furen schmalen Baden
Hörst Du sie es wader knachen
Jetzt sticht es den Sagir tem-
men,
Schnell hat es Rußaus genom-
men.

THE LITTLE WINDOW.

PEEK-A-BOO, light! beautiful light,
Shining so clear through my window bright,
Down from the sky swiftly you fly—
Peek-a-boo, beautiful light!

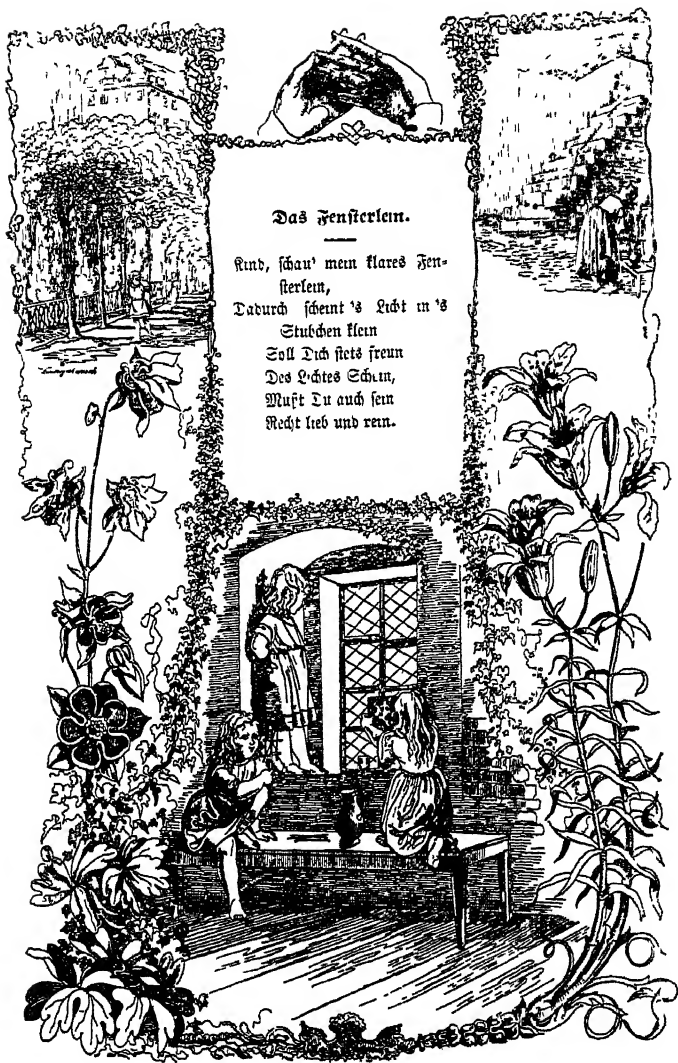
Peek-a-boo, light! beautiful light!
Making the fields and meadows so bright;
Flowers in the grass smile as you pass—
Peek-a-boo, beautiful light!

Peek-a-boo, light! beautiful light!
Love is the sunshine that makes the heart bright.
Pure we would be, shining like thee—
Peek-a-boo, beautiful light!

EMILY HUNTINGTON MILLER.

THE LITTLE WINDOW.

IN the water, pure and clear,
Light loves to play;
In the dewdrop's glittering sphere
Shines the captured ray;
But the firm and solid wall
Gives no gleam of light at all.



Das Fensterlein.

Kind, schau' mein klares Fen-
sterlein,
Dadurch scheint 's Licht in 's
Stübchen klein
Soll Dich stets freun
Des Lichtes Schün,
Mußt Du auch sein
Recht lieb und rein.

Through the parting clouds on high
Streams the sunlight there '
Look! for in the brightening sky
Shines the rainbow fair!
Light can turn the storm-cloud gray
All to gold and crimson gay.

Light is pure and good and fair,
And it loves to rest
Ever on the things that are
Brightest, ay, and best.
Then with smiling faces bright
Let us greet the loving light '

Laura E Richards.

THE WINDOW.

"Come, lovely light, and shine on us,
And make us warm and bright.
You shine on us, we'll gaze on you,
For day has conquered night.
In thankful praise of your bright rays,
We lift our happy voices;
For you love us, and we love you,
And all the world rejoices."

"Dear child, the sun has sent me down
To make another day,
And help you tread the path of right
By brightening your way.
In thankful praise of his bright rays,
Then, lift your happy voices;
For you love him, and he loves you,
And all the world rejoices."

George Hyde Page.

Das Fenster

Sieh, durch 's helle Fensterlein,
Kindchen! kommt das Licht her'in,
Sagt „Mocht' gern beim Kinde
sein,
Mocht' das selbe gern erfreun“
„Guckguck, Guckguck! du liebes
Licht,
Schau freundlich mir in 's Ange-
sicht“
„Kindchen! bin gelaufen schnell
komm' schon von der Sonne hell,
Hab' ein Weg gar bald vollbracht,
Weil ich an mein Kind gedacht,
Kindchen liebt ja helles Licht,
Wich' davon, mein Kindchen,
nicht“



THE CHARCOAL BURNER.

WHY does the charcoal burner stay
Up in the forest by night and day ?
He chops the trees, and he piles the wood,
And burns it slow to the charcoal good.

The blacksmith's hammer goes "*Kling ! klang !
kling !*
Charcoal ! charcoal hurry and bring !
For how can I shoe the pony's feet,
Without good charcoal the iron to heat ? "

The charcoal burner is black and grim,
But thanks for his labour we owe to him ;
He chops the trees with a whack ! whack !
whack !
And burns the wood to the charcoal black.

Knives and hatchets, shovels and rakes,
Shoes for the pony, the blacksmith makes.
The bellows blow and the hammers beat,
But he must have charcoal the iron to heat.

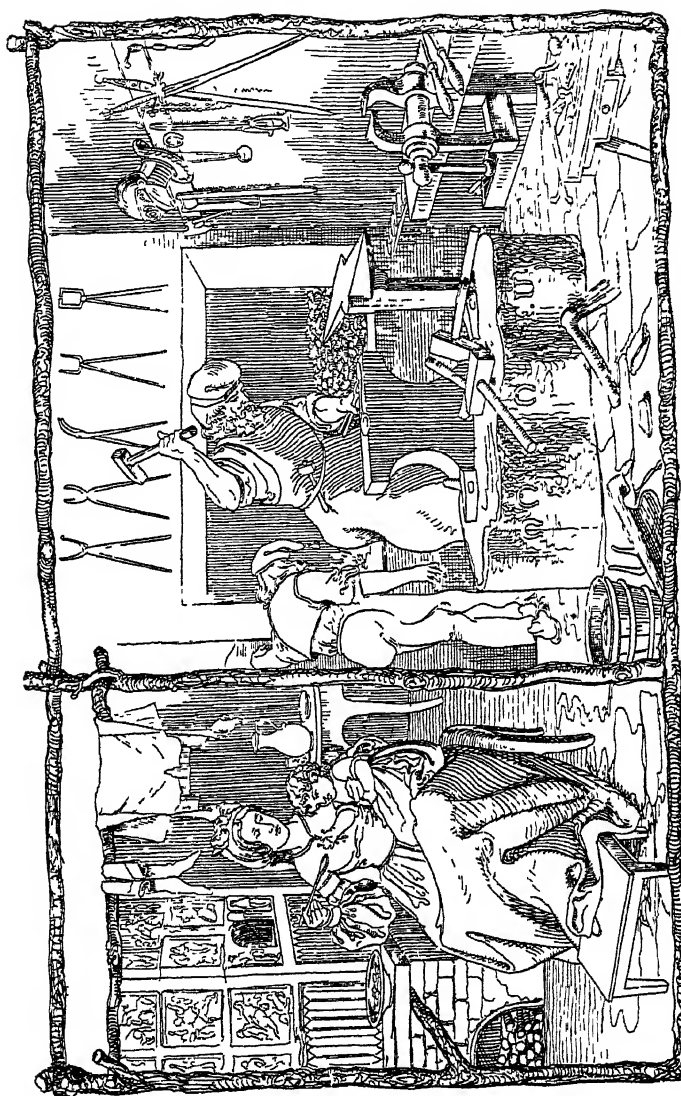
EMILY HUNTINGTON MILLER



Die Köhlerhutte.

Klein ist die Köhlerhutte, kaum
 Nur für zwei Menschen hat sie
 Raum,
 Doch wohnen d'rinnen wohlge-
 muth,
 Der Köhler mit seinen Söhnen
 gut
 Sie hosen das Holz, sie brennen's
 zu Kohlen,
 Und drehn die Schmiere auf Wagen
 abholen
 Wie konnte man Messer, Ga-
 beln, Löffel sonst machen
 Und noch die nützlichen andern
 Sachen,
 Wenn—brennte, mit Kohle und
 Ruß im Gesicht,
 Der Köhler mit Scharfzahn die
 Kohlen uns nicht.





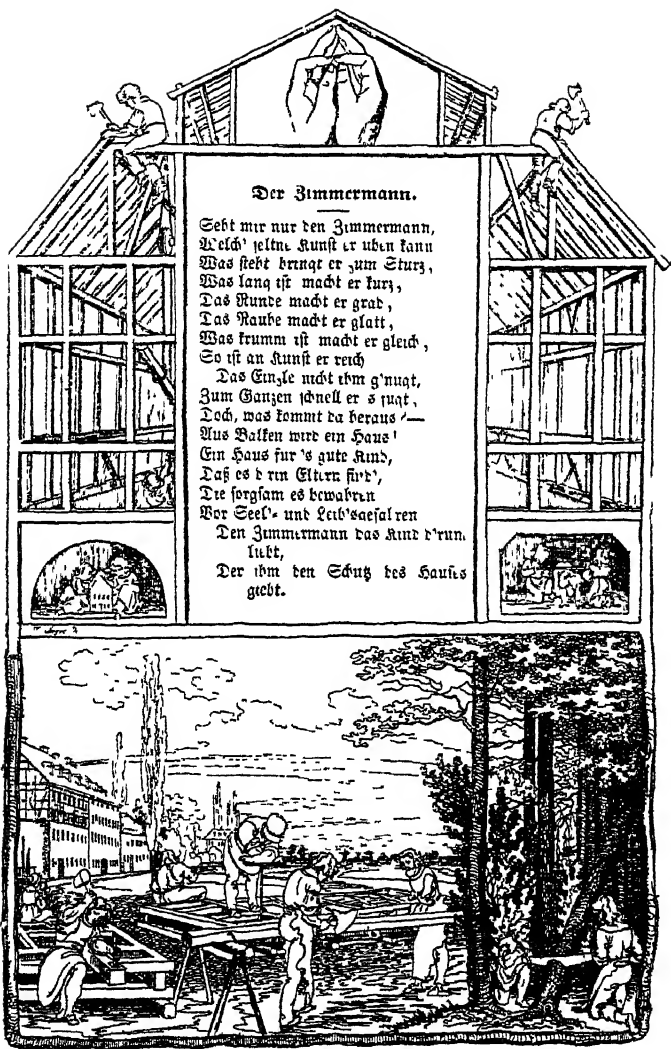
THE CARPENTER.

BUSY is the carpenter ;
At his work he stands.
Oh, the wonders he can do
With his skilful hands !
Sawing now, the long, long boards
Shorter soon he makes ;
And the rough is quickly smoothed
When the plane he takes.

By his work the crooked soon
Straight and even grows ;
Curved he changes into flat ;
Wondrous skill he shows !
Thus he works so busily,
But we hear him say
“ Here a board, and there a board,
Pray, what use are they ? ”

So the carpenter at last
All together brings,
Nails the boards and timbers fast—
How his hammer rings !
Thus a cosy house he builds
Where the child may live ;
And for this the grateful child
Love and thanks will give.

EMILIE POULSSON

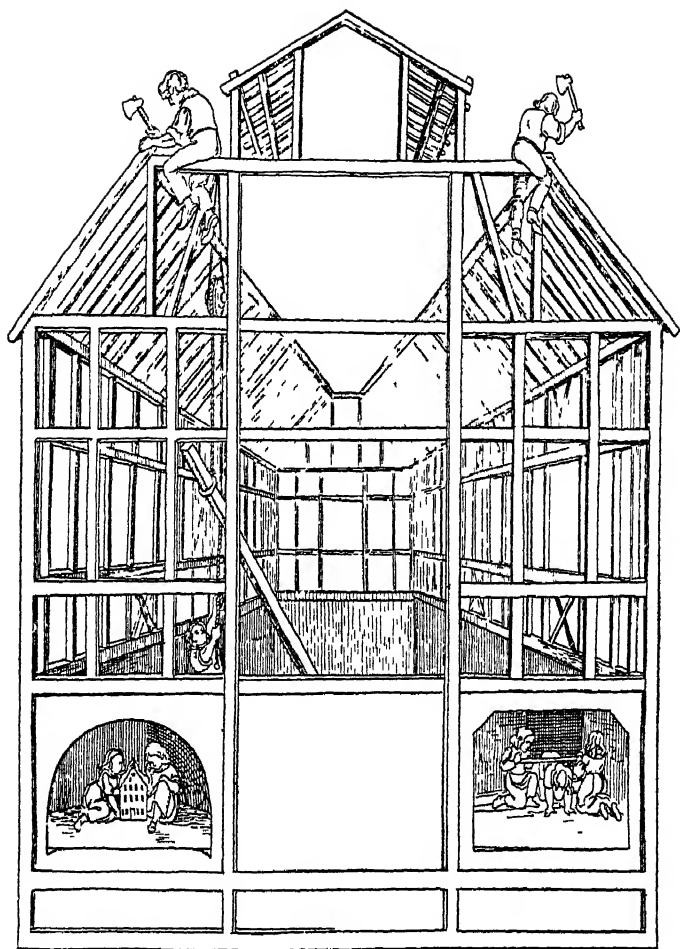


Der Zimmermann.

Seht mir nur den Zimmermann,
Welch' istsn Kunst er uhen kann
Was steht bringt er zum Sturz,
Was lang ist macht er kurz,
Das Runde macht er grad,
Das Raube macht er glatt,
Was trumm ist macht er gleich,
So ist an Kunst er reich

Das Einzel nicht ihm g'nugt,
Zum Ganzen schnell er s' ruat,
Doch, was kommt da heraus '—
Aus Balken wird ein Haus!
Ein Haus fur 's gute Kind,
Dass es d' rin Eltern firt',
Die sorgsam es bewahren
Vor Seel' und Leib'saesal ren
Den Zimmermann das Kind d'r'un
lutt,
Der ihm den Schutz des Hauses
giebt.





THE BRIDGE

THE brook is flowing merrily ;
Its waters swiftly glide ;
A little child looks longingly
Beyond its rippling tide.

Across the brook are pretty ferns,
And oh, such lovely moss '
And flow'rs that seem to nod at him
And beckon him across

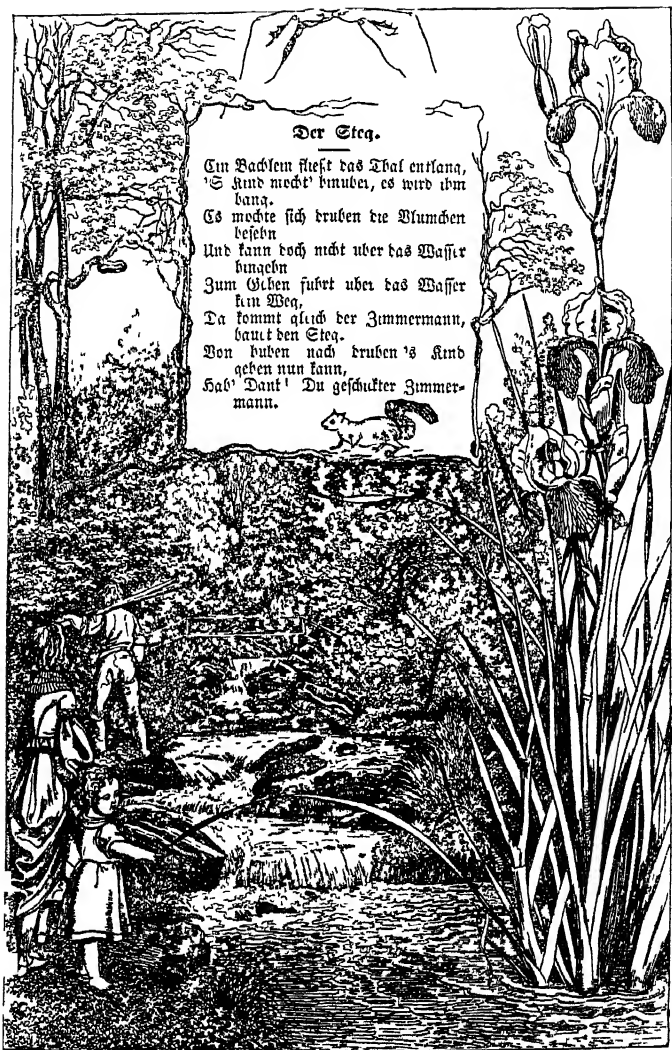
But dark the water flows between ;
The stream is deep and wide ;
No way the little child can find
To reach the other side.

But soon there comes a carpenter,
Who works with busy hands,
And builds a bridge that safe and strong
Above the water stands.

“ Oh, thanks to you, good carpenter ! ”
The child calls out in glee ;
“ Now I can reach the other side
Where I have longed to be.”

Then on the bridge the happy child
Runs back and forth at will,
Although beneath, so deep and wide,
The brook is flowing still.

EMILIE POULSSON.



Der Steg.

Ein Bachlein fließt das Thal entlang,
'S Kind mecht' hinüber, es wird ihm
lang.
Es mochte sich druben die Blümchen
besehn
Und kann doch nicht über das Wasser
hinquehn
Zum Uchen führt über das Wasser
kein Weg,
Da kommt gleich der Zimmermann,
haut den Steg.
Von druben nach druben 's Kind
gehen nun kann,
Hab' Dank! Du geschickter Zimmer-
mann.



THE BRIDGE.

WHERE the stream flows swift and fair,
How shall I cross over ?
In the golden meadows there
Gaily nods the clover.
“ Bring the beam, and bring the plank !
Build a bridge from bank to bank ! ”

To my friends and playmates dear
How shall I be showing
All the love that daily here
In my heart is growing ?
“ You must play the joiner’s part—
Build a bridge from heart to heart ! ”

Every loving word you say
Makes the bridge the stronger ,
Helpful deeds from day to day
Make it last the longer.
Love and joy will banish strife !
So the bridge shall last your life !

LAURA E RICHARDS.



THE FARMYARD GATE

JOHNNY, shut the farmyard gate !
Quick, or you will be too late !
Don't you hear the pony neigh ?—
“ Let us have some fun to-day !
Woods and waters I can see
Come and try a race with me ! ”

Pretty cow says . “ Moo-oo-oo !
Wait for me : I'm coming too.
I should like to eat my fill
In the pasture bright and still
I should like to stand and drink
At the little brook s green brink.”

“ Baa ! ” the sheep say, “ let us go
Where the milk-white daisies grow
On the hillsides, warm and steep ;
We can nibble grass, or sleep
Come, old Rover, lead the way—
You will keep us safe to-day.”

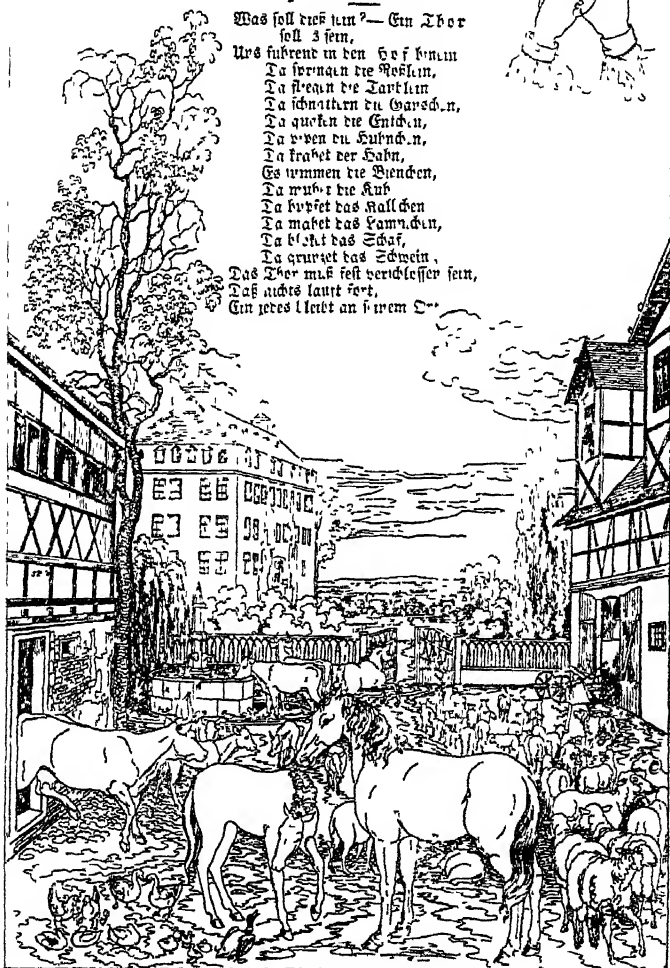
Lazy pig, with sleepy eyes,
On the straw contented lies ;
Chickens peep and pigeons coo ;
Loud the cock is crowing too ;
Ducks in glossy feathers dressed,
Quack and chatter with the rest.

Hurry, Johnny—do not wait !
Quickly shut the farmyard gate !
Cow, and sheep, and pony dear,
We must keep you safely here !
Bird and bee, you need not stay :
You have wings to fly away.

EMILY HUNTINGTON MILLER.

Das Hofthor.

Was soll dies nun? — Ein Thor
soll's sein,
Uns fuhrend in den Hof hinein
Da herzu die Rosken,
Da herzu die Tarteln,
Da schnathen die Harschen,
Da quaken die Enten,
Da rufen die Kuckuckn,
Da kratzen der Hahn,
Es wimmeln die Bienden,
Da ruhen die Kuh
Da kypet das Kallben
Da maket das Lammchen,
Da bläht das Schaf,
Da grunet das Schwein,
Das Thor muß fest verchloffen sein,
Daß nichts lautet fort,
Ein jedes leidet an seinem D...



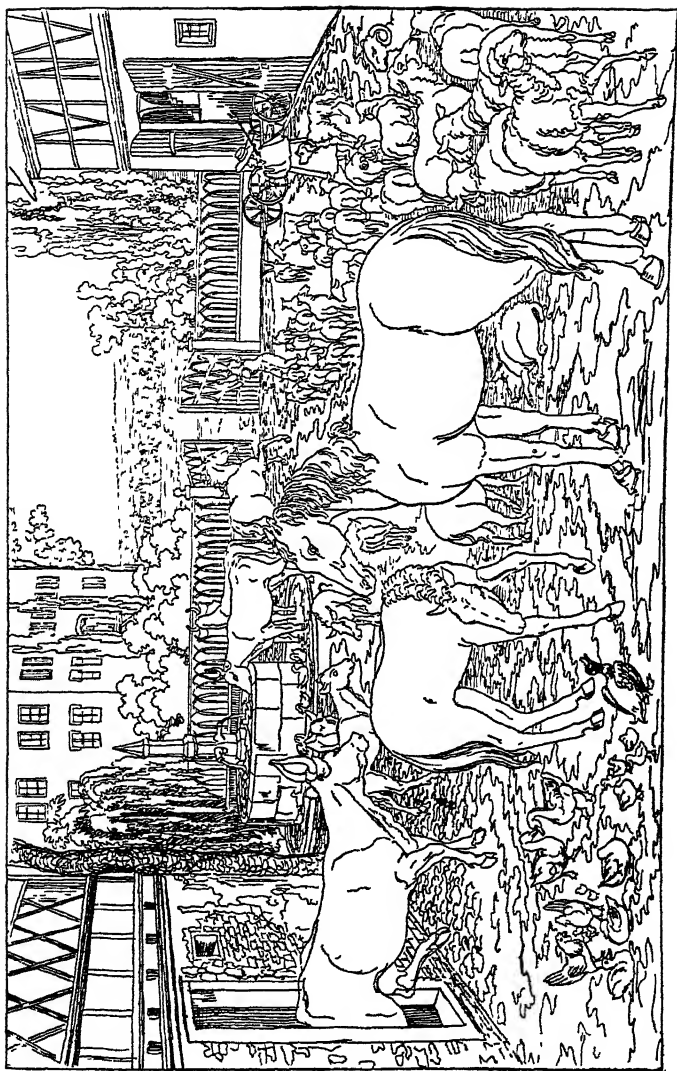
THE FARMYARD GATE

Oh, what a clatter !
Now what's the matter ?
The sheep they hurry,
The chickens scurry,
The calf is bawling,
The farmer calling,
“ Johnny, run, and shut the gate ! ”

The cock is crowing,
The cows are lowing,
The ducks are quarking,
The dogs are barking,
The ass is braying,
The horse is neighing -
Johnny ! run, and shut the gate ! ”

The birds are singing,
The bell is ringing,
The pigs are squeaking,
The barn door creaking,
The brook is babbling,
The geese are gabbling :
“ Johnny ! run, and shut the gate ! ”

MRS FOLLEN (adapted by Emily Huntington Miller).



THE GARDEN GATE.

PRETTY garden gate, we pray you
Open wide, and let us go
Where the merry fountain dances,
Where the sweet white lilies grow.
Open, pretty gate, we pray !
Open, flowers, for now 'tis day !

In the wind so gently rocking,
Here the mother rose is seen ;
And her baby buds are peeping
Through their blankets soft and green.
Baby buds, make haste to grow
While the summer breezes blow !

Darling violets, are you hiding
In the grass your eyes so blue ?
Never fear that we shall harm you—
We will only smile on you.
Roses red and lilies white,
Violets sweet, good-by ! good-night !
EMILY HUNTINGTON MILLER.



Das Gartenthor.
 „Wie soll das sein?
 Ein Thor in den Garten,
 Worinne die Gartner
 Die Blumen werten,
 Von wunderlicher Art u.
 Die lustigen und arten,
 Die ferste bezaubert,
 In Kunst und vermehren,
 Noch paradies gepaart u.
 Ob ich Schach u. gesch. i. r. u.
 Das Thor mir wohl zuseh'n i. u.
 Daß n. d. s. mir steht di. Blun den fern.“

THE LITTLE GARDENER.

COME, children, with me to the garden away ;
The plants are all waiting our coming to-day ;
In heat and in sunshine is drooping each leaf,
But the children are coming to bring them relief.

Trinkle trink ! trinkle trink !

How the drops shine and wink,
As the poor thirsty plants hold their heads up to
drink'

"All thanks, little children!" each bud seems to
say,

"All thanks for the love that you show us to-
day'

Now beauty and perfume shall bless you each
one,

In loving return for the good you have done.

Twinkle twink ! twinkle twink !

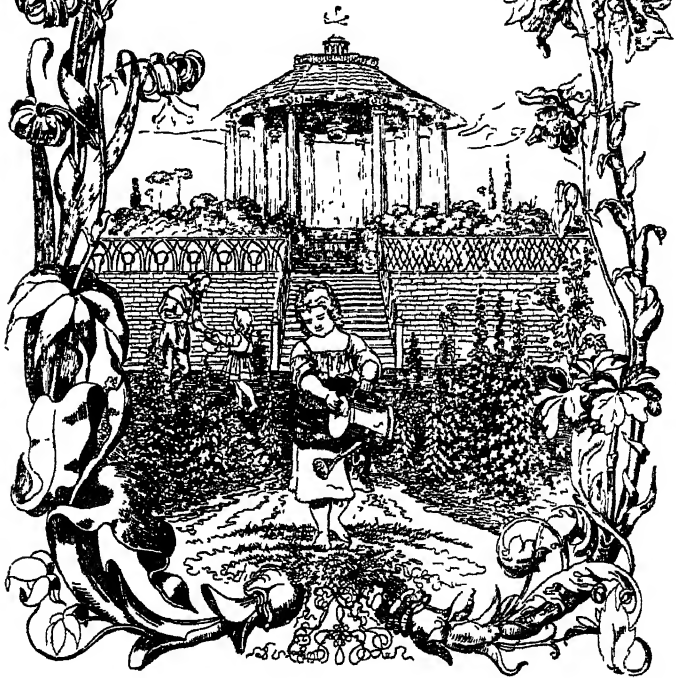
Now like stars see us wink !

For kindness brings kindness, so flowers all
think."

LAURA E RICHARDS.

Der kleine Gärtner.

Komm, wir wollen in den Garten,
 All' die Pflanzen dort zu wirken
 Wollen sie gar schon bequemen
 Das die Knospen sich entschließen
 Die Rispen sich entfalten nur,
 Sie grüßen Dich mit süßem Duft,
 Woant sie durchwürgen die ganze
 Luft
 B. lobnt es, wohlgeruch'



THE WHEELWRIGHT

MARCH together and never stop !
Here we go to the wheelwright's shop !
Wheelwright, show us the way you do,
Making the wheel so round and true.

*Turning fast and turning slow,
This is the way the wheel must go !*

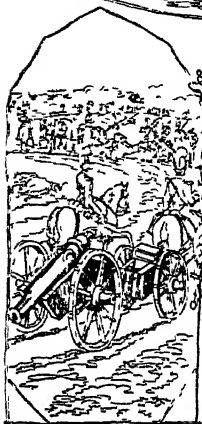
This is the auger, slim and long,
Turned by the wheelwright's hands so strong.
Straight and steady the auger goes,
And smooth and true the hole it grows

*Turning steady and turning slow,
This is the way the auger must go !*

These are the spokes, all shaped aright ;
This is the hub that holds them tight ;
This is the rim of iron and wood
To finish my wheel so useful and good.

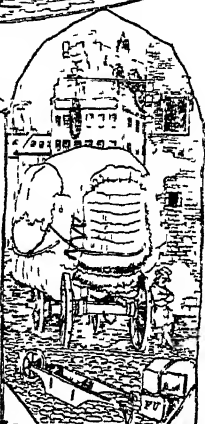
*Turning fast and turning slow,
This is the way the wheel must go !*

EMILY HUNTINGTON MILLER

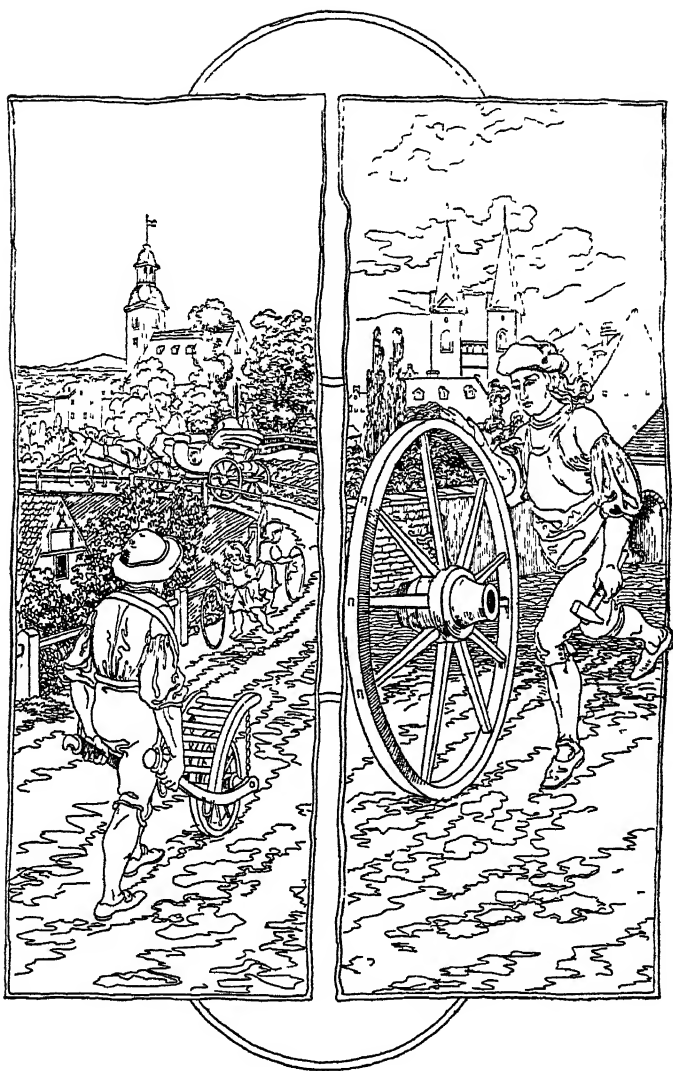


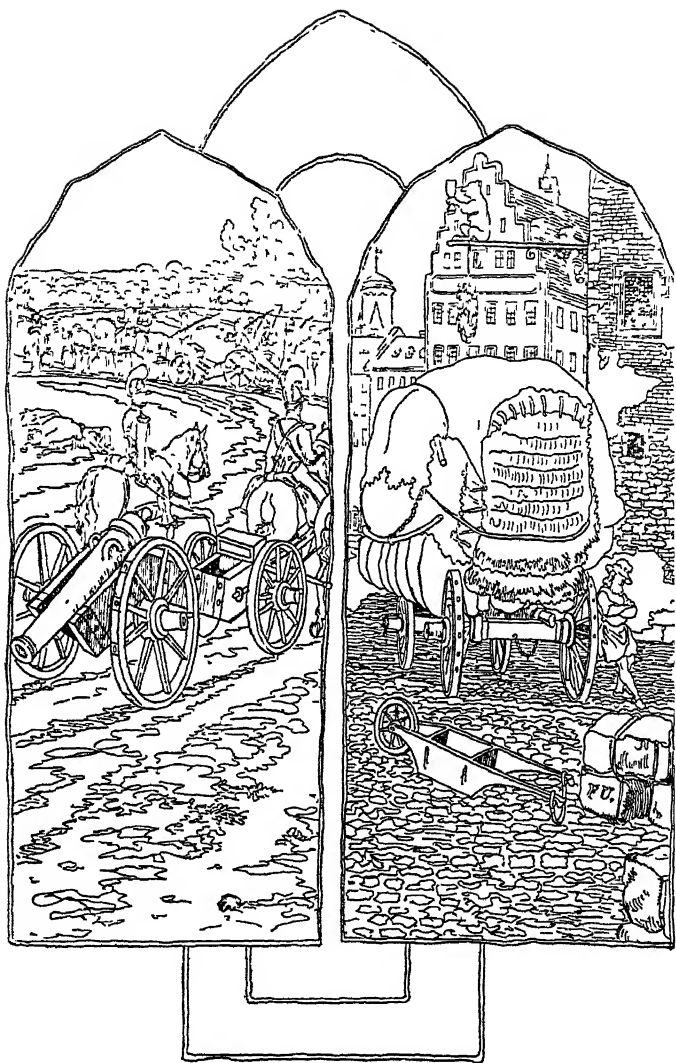
Der Wagner.

Kirr', wir woll'n zum Wagner gehn
 Was er macht genau besehn
 Zieh nur sich nur, sieh'
 Daß giebt er sich Müß',
 Daß der Bohrer gerade geh'
 Und ein schönes Loch entsteht' —
 Was er wollt', ist fertig nun,
 Kann das Ritz zur Berre thun
 Die gehet run vimmer rund um,
 Ritz' um, rund um, rund um !











Der Tischler.

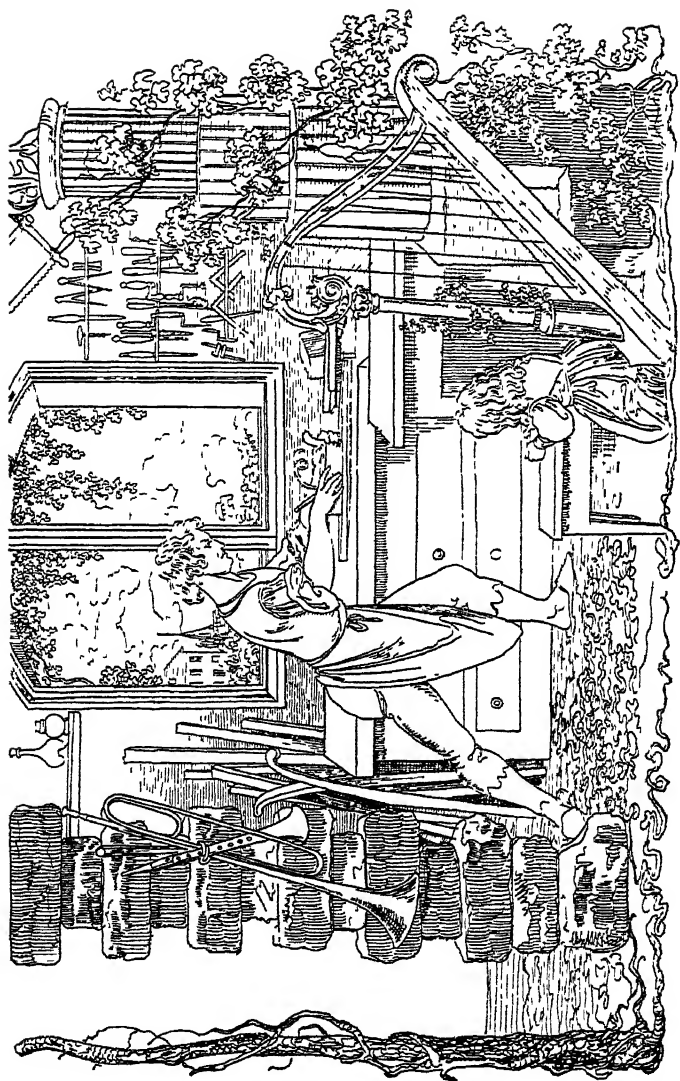
3 ich, zisch, zisch!
Der Tischler hobelt den Tisch
Tischler, hoble den Tisch mir glatt,
Daß er keine Löcher hat
3 ich zisch, zisch!
Tischler, hoble den Tisch
Lang, lang, lang!
Tischler, hoble die Bank,
Tischler, hoble sie recht blank,
Daß daran kein Span mehr hang',
Kurz, lang, lang!
Tischler, hoble die Bank.

THE JOINER

Plane, plane, plane—
Joiner, follow the grain!
Smooth as silk the table grows;
Not a break the fibre shows.
Plane, plane, plane—
Joiner, follow the grain!

Strong, strong, strong,
Push the plane along!
Make the bench all glossy white;
Not a splinter leave in sight.
Strong, strong, strong,
Push the plane along'

NORA ARCHIBALD SMITH.



THE KNIGHTS AND THE GOOD CHILD.

GALLOPING fast and galloping free,
Who comes a-riding so swift to me ?
“ Five brave knights with their plumes so gay.
What do you seek, good knights, to-day ? ”
*‘ Over the world we ride to find
The child that is loving and good and kind.’*
“ This is the child so dear !
Brave knights, you see him here ! ”
“ O child, be always good and gay.
Now gallop and gallop and gallop away.”

EMILY HUNTINGTON MILLER.



Die Reiter und das gute Kind

Kauf Mut r' so nimm' ein vollen Lauf,
Sie reiten in der Hof' hinauf
„Was wollt ihr denn, vor Reiter
sich“

„Wir mocht'n Dein lies Knecht
sein“

Man sagt es sei wie 's Taubchen out,
Wie 's Lammchen hab' es frohen
Muth,

Dam well's gut's es uns seiger
Das ihm sich unter G' r' en nuzen.“

„Nun, so l'ht nun l'ches Kind
Gut's Kind weh' L'eb' w'rd' ent“

„A r'dchen h' uns schon g'z'wert,
W's der Mutter Muth' verluft“

W'nt's Kind ist G'ede worth,
Freud' und Freu' se' Dir heichert,

Freu' w' r' nach G'ru'e brin'en,
Und vom guten Kind wir fl'gen“

THE KNIGHTS AND THE BAD CHILD.

HERE come riding the knights so gay
"Any good children here," they say,
"Ready to ride with trumpet in hand,
To visit the happy children's land?"
"Ah, brave knights, you will all be sad
To know that my child is selfish and bad."

"It grieves us much to say

He cannot ride to-day.

Only good children with us can go."

Then away and away the knights ride slow.

EMILY HUNTINGTON MILLER.



Die Reiter und das mißgelaunte Kind.

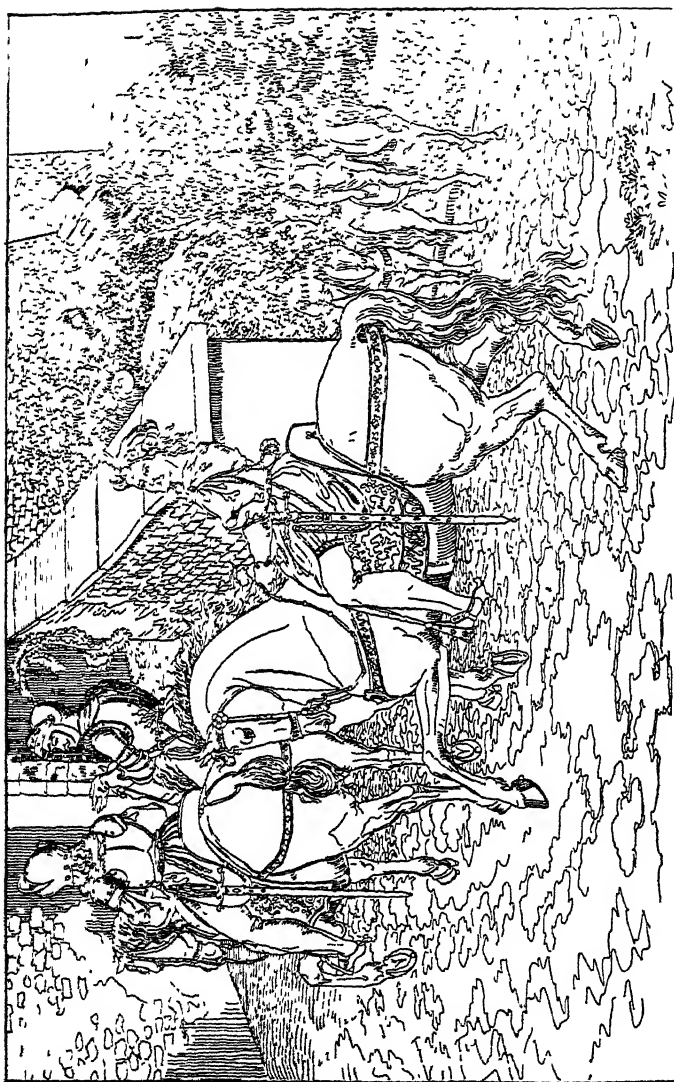
Es reiten die Reiter im vollen Lauf,
Sie reiten in den Hof h-rauf.

Was wollt ihr denn, ihr Ritter schö-?"

„Wir möchten gern Dem Kindechen
s-ha-“

„Ach, liebe Reiter, es schreit gar sehr,
Ich bring's nicht zu Euch Reitern her,
Es ist so murr'ich es ist so kraus,
Es macht uns bald zu eng das Haus.“

„D, dieß thut uns ja gar zu Leid,
Mit schöner Liederchen wir's gern erfreut;
Doch jetzt wir reit'n fort im Lauf
Und suchen uns frommere Kinder auf.“





THE KNIGHTS AND THE MOTHER.

JINGLE! jingle ' jingle!
Hop! hop ' hop!
See, the knights are passing—
Stop! oh, stop!
Now my child is happy,
Gentle, good, and true;
He can go a-riding,
A-riding with you.
A-riding, a-riding, over hill and dell,
But bring him back at evening, because we love
him well.

Never fear, my darling.
Look, and see,
All the knights are smiling,
Smiling at me.
You shall stay with mother
Till you older grow;
Then my bonny soldier
A-riding shall go.
A-riding, a-riding, over hill and dell,
But you'll come back at evening, because we love
you well.

EMILY HUNTINGTON MILLER.

Kindchen, verstecke Dich!

Früh N. wir kommen in voller Tralen,
Du wollst so gern mein Kindchen haben.

„Du, mein Kindchen, verstecke Dich,
Dass die Reiter nicht finden Dich.“

„Mutter, liebe Mutter,

Nicht lauerst weiter;

Will's Euch kurz verkünden,

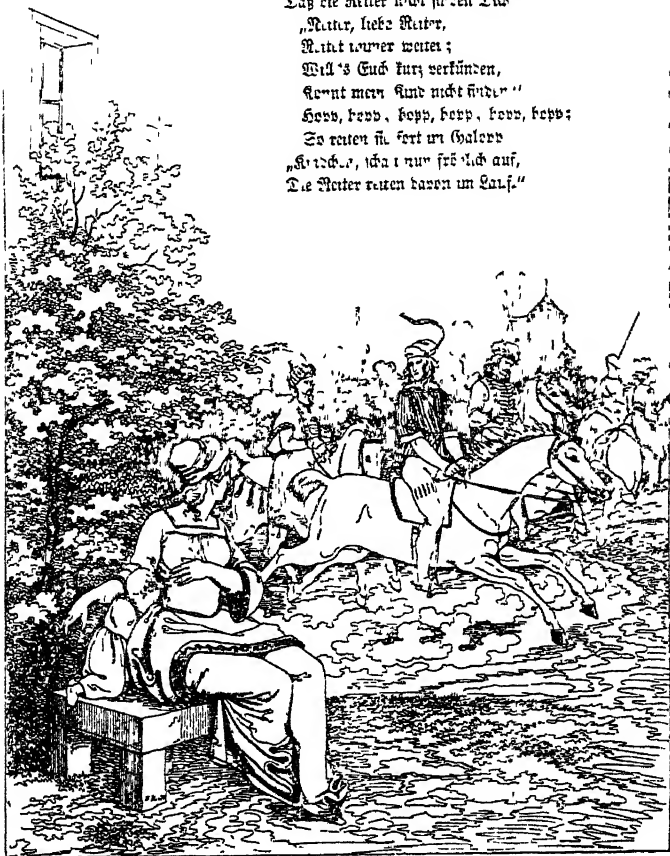
Kennt mein Kind nicht finden.“

Herr, herr, hepp, hepp, hepp, hepp;

So reiten sie fort im Galopp

„Kindchen, ich hab' nur fröhlich auf,

Die Reiter reiten davon im Lauf.“



THE KNIGHTS AND THE MOTHER

I HEAR the bugle sounding
So merry and so clear ;
The knights come gaily riding—
They want thee, child, I fear.
Now hide thee quick, my darling,
And nestle close to me,
For not one dimpled finger
The gallant knights shall see!

You can not have my darling,
So do not linger here ;
Safe in my heart I'll keep him,
He is so good and dear.
Now do not tarry longer,
But swiftly ride away !
Peep out and smile, my laddie,
And bid the knights *Good-day* !

EMILY HUNTINGTON MILLER.



HIDE AND SEEK

WHERE are you, my baby ?
You've left me alone.
Who'll tell me, who'll tell me
Where baby is gone ?

I've missed him so long ;
He's far. far away,
I'll thank any one
Who will bring him to stay

Why, here in my arms
My dear baby lies !
We often look far
For what's under our eyes.

HENRIETTA R. ELIOT

Verstecken des Kindes.

Kindchen, lieb Kindchen Du,
Sag mir, wo reitest Du?—
Wer sagt, wo mein Kindchen ist?
Ich hab' so lang es 'cho' verrüht
Ich find' es nicht am alten Ort
Fort ist er, fort, fort fort.
Wer n'r kann mein Kindchen zeigen,
Schonsten Dank will ich ihm reichen
Da ist s nun da, das Kindchen ja,
War dem Herzen ja so nah!—
„So kann's im Keller oft q'ich'n,
Daß man das Rache nicht kann seh'n.“



THE CUCKOO!

CUCKOO! cuckoo!
The cuckoo calls you, dear.
Cuckoo! cuckoo!
Call back, and he will hear.
Cuckoo! cuckoo!
The cuckoo is alone.
Cuckoo! cuckoo!
He wants my little one.

HENRIETTA R ELIOT

Guckguck!

„Guckguck! Guckguck!“
Der Kuckuck ruft das Kindlein,
„Guckguck! Guckguck!“
Ruf' ihn doch auch geschwinden,
„Guckguck! Guckguck!“
Der Kuckuck ist so ganz allein,
„Guckguck! Guckguck!“
Er möchte gern beim Kindlein sein,
„Guckguck! Guckguck!“
Jetzt hat ihn gefunden mein Kindlein klein,
Nun können sie frohlich beisammen sein



THE TOYMAN AND THE MAIDEN

LISTEN! listen, mother dear,
How the bells are ringing '
" *Christmas times will soon be here,*"
That is what they're singing

All the boys and guls are out
In the frosty weather,
I can hear them laugh and shout,
As they talk together.

All the shops with toys are gay,
Such a pretty showing;
Mother, dear, this very day
Let us too be going.

Don't you think if Santa Claus
Down this way were straying,
He would stop and smile to hear
What the folks were saying?

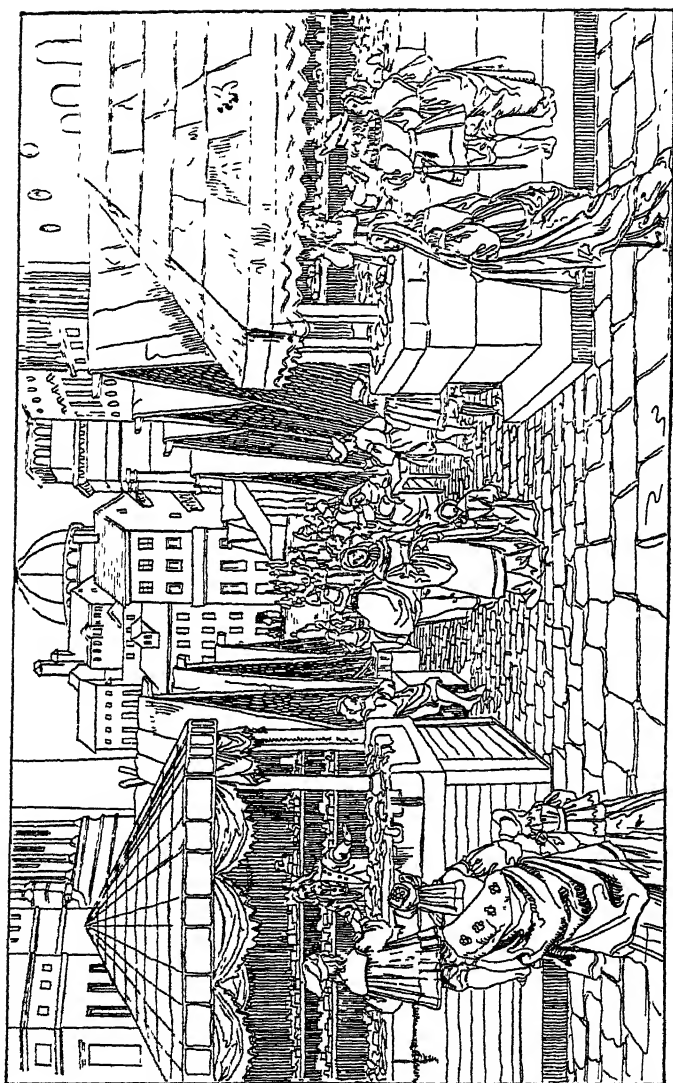
I am sure if he should see
Just what I was choosing,
Such a wise old dear as he
Would not be refusing.

Mother, dear, your little maid
Will not fret or tease you;
All the year I've surely tried
To be good and please you.

But if I should give your hand
Just a little squeezing
When the loveliest doll I see,
Would you call that teasing?

EMILY HUNTINGTON MILLER





Der Kaufmann und der Knabe.

Vater, Vater! sei so gut,
Nimm doch Deinen Stod und Gut,
Laß uns schnell am Kaufmann gehn,
All sein Schönes zu besern.
Schafe, Rinder, Hirt und Heerde,
Und vor allem solche Pferde,
Vater, Vater! bitte, bitt',
Nimm mich doch zum Kaufmann mit
Gerüstest abernacht ist ja leut,
Dir so schöne Sachen k'at.
„Knabe, kannst wohl mit mir gehen,
All sein Schönes zu besern,
Er's doch muß ich Dir vertraun
Die Sachen der Vater gar finster anschau'n,
Wenn ihn ein kluger Knabe begleitet,
Welcher nicht solat, das Schlechte nicht meidet;
Welcher nicht immer ist stetig und gut,
Der nicht hat stürzen, troben Rath
Und wenn dem Vater für 's Kind nichts gefallt,
Das Christkindchen auch für der Knaben nichts wahl't.“
Vater, mein Vater! o komm nur und komm!
Will schon recht lieblich sein, mader und fromm.



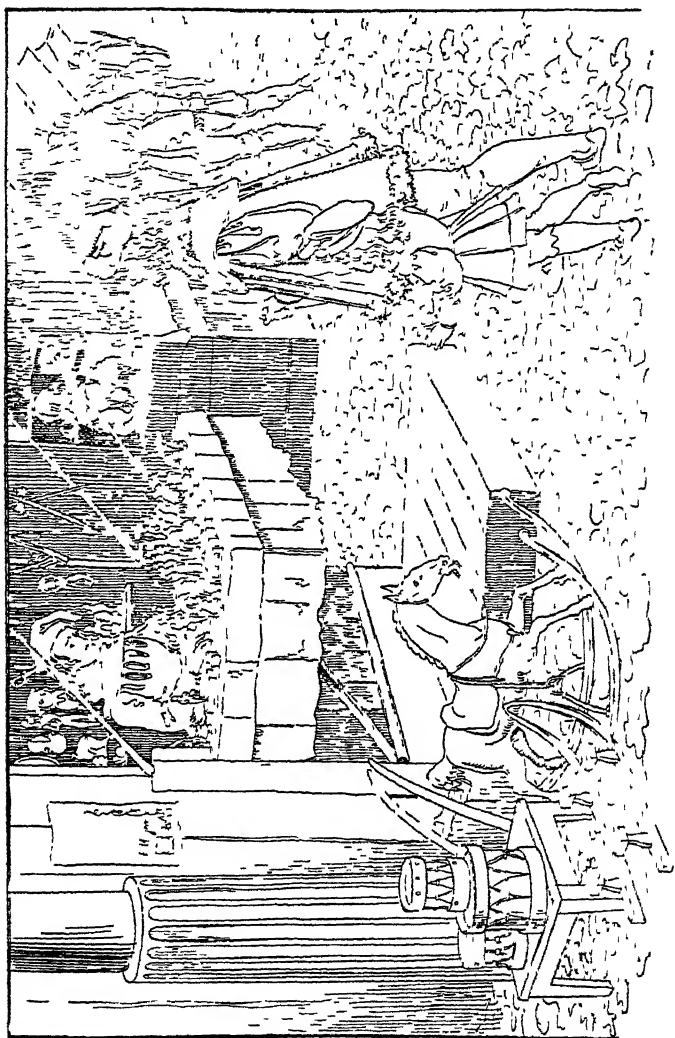
THE TOYMAN AND THE BOY.

"HASTEN, dear father, and come with me
The toyman's wonderful shop to see!
We must tell the toyman what to say,
If Santa Claus happens to come his way."

"But what if Santa Claus asks me, dear,
'*Has this little child been good this year?*'
For books, and puzzles, and games, and toys,
Are not for idle and selfish boys?"

"Then tell him, father, that every day
I try to be loving and quick to obey;
And every year, as I older grow,
I shall be wiser and better, I know."

"Now, toyman, what can you show me here
To please a child that is good and dear?"
"Beautiful things I have to sell;
I am too busy their names to tell."



“ Here are trumpets to blow, and drums to beat ;
Here are knights and soldiers, and horses fleet ;
Here are bows and arrows, and sleds to use,
And games and puzzles, and books to choose.”

“ Toyman, listen ! perhaps some day,
Santa Claus may be coming this way ;
Here is a message to slip in his hand ;
I think good Santa will understand.

“ He may bring a drum, and a fine new sled
Swift as an arrow, and painted red ;
A pair of skates, and a book that tells
Of knights and fairies and Christmas bells.

“ But tell him, toyman, in yonder street
Are poor little children with bare cold feet ;
He must bring them stockings, all warm and
new,
And caps and mittens, and playthings too.

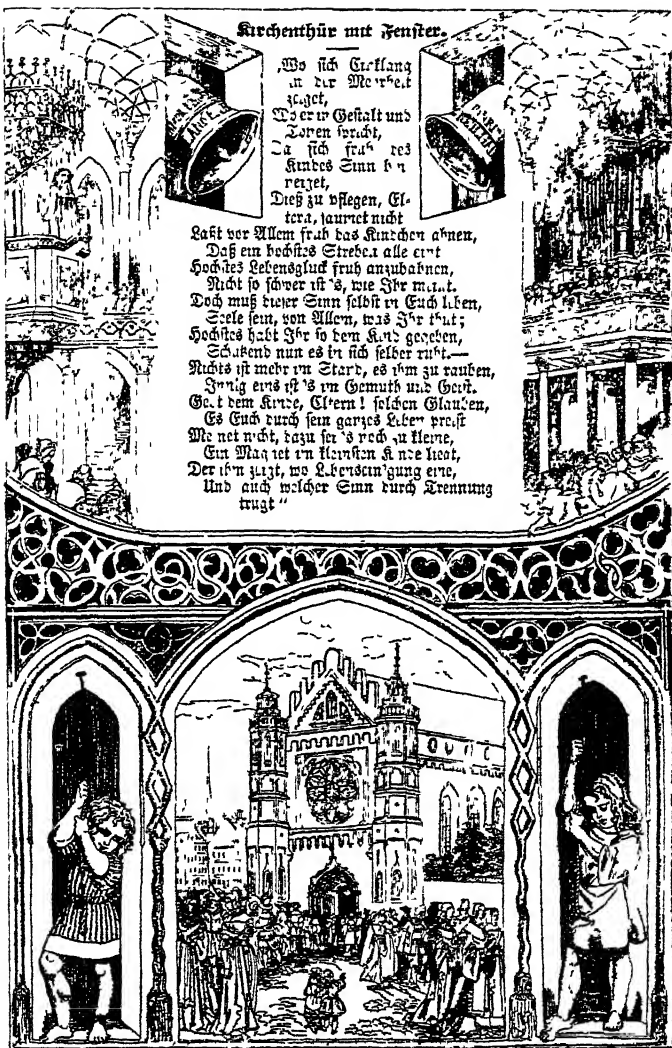
“ And, toyman, lest he should happen to lack,
Here is some money to fill up his pack ;
We send them our greetings, and wish them
good cheer
For a merry Christmas and Happy New Year ”

EMILY HUNTINGTON MILLER.

Kirchenthür mit Fenster.

Wo sich Erllang
in der Noth
zeigt,
Doch in Gestalt und
Loren bracht,
Da sich frä' res
Kundes Sinn h'n
reiget,
Dich zu pflegen, Gl-
tera, laurnet nicht

Lakt vor Allen fruh das Kundern abnen,
Dah ein hochstes Streben alle ernt
Hochtes Lebensgluck fruh anzubadnen,
Nicht so schwer ist's, wie Ihr ma. n. t.
Doch muß zweier Sinn selbst in Euch leben,
Seele sein, von Allen, was Ihr thut;
Hochstes habt Ihr so dem Kind gegeben,
Schakend nun es in sich selber ruht.—
Nichts ist mehr in Start, es ihm zu rauben,
Jnig eris ist's in Gemuth und Geist.
Ge. t dem Kinde, Eltern! solchen Glau'en,
Es Euch durch sein garjes Leker preist
Wie net nicht, dazu sei's doch zu kleine,
Ein Maq iet in Kundern Knde heet,
Der ihn zuzt, wo Lebensin'gung erie,
Und auch welcher Sinn durch Trennung
trugt "



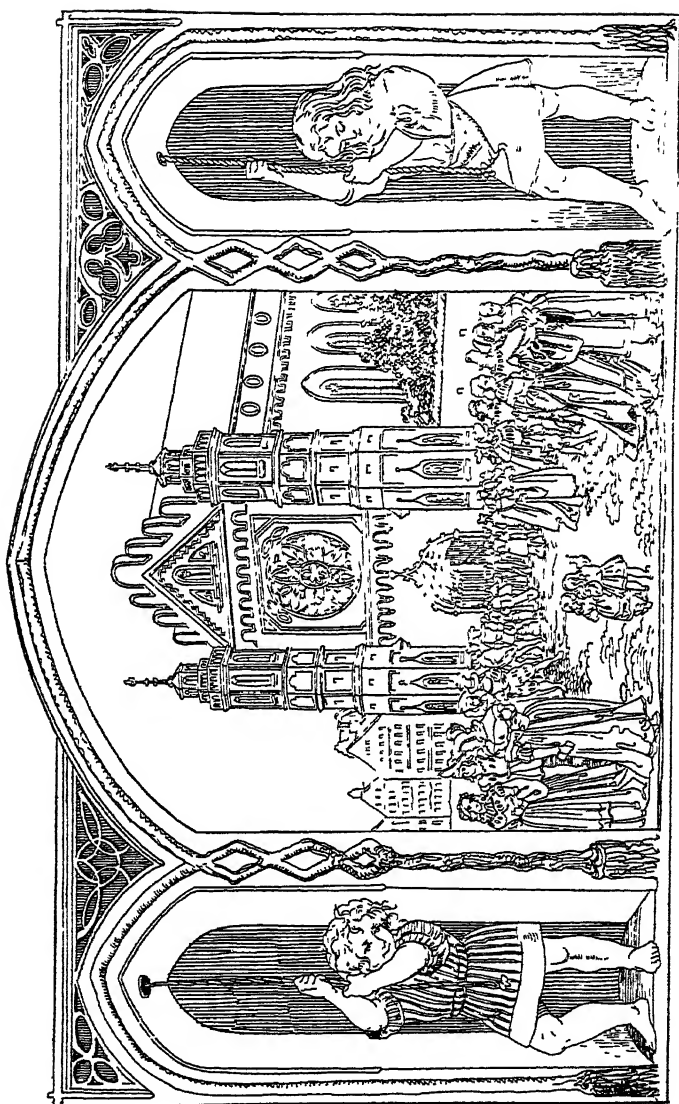
THE CHURCH

HARK ' the church bell's pleasant sound .

Let us go, my child,
There, where every Sunday morn
Rings the summons mild.
Through the lofty windows there
Rainbow light is streaming fair ;
From the doors, wide open thrown,
Peals the organ's solemn tone.

CHORUS—" Come ! " says the silver bell,
" Come, where the voices tell
Of the God, that dwells above,
Of the God, whose name is love."

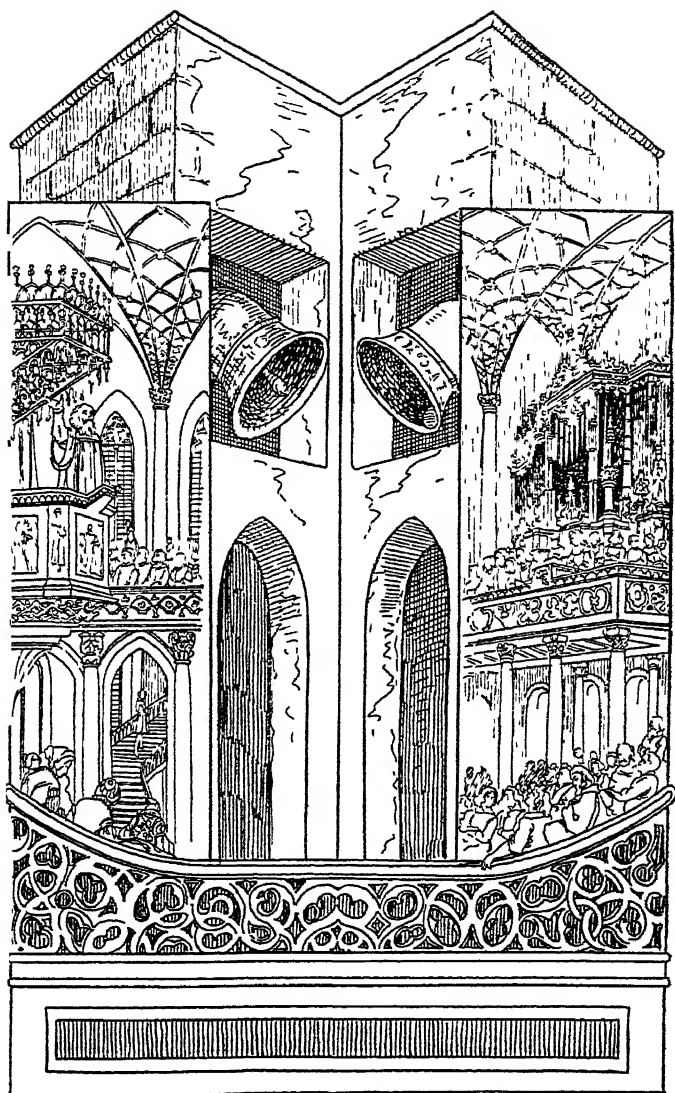
Let your heart be pure and clean
When to church you go,
For all sweet and lovely things
There you'll learn to know.
Learn of God, who gives us all—
Birds that sing and streams that fall,
Sun and moon in glorious might,
Trees and flowers in beauty bright.
CHORUS—" Come ! " says the silver bell, etc.



God, who sends the merry breeze
Blowing here and there,
Sends the mighty storms that rage
Through the upper air :
Yet so loving kind is he,
Every smallest leaf you see
Knows his care and does his will,
Owns his wisdom, working still.
CHORUS—"Come!" says the silver bell, etc.

In the church, so calm, so still,
When your childish heart
With a solemn joy doth fill,
That, too, is his part.
He, who loving parents gave,
Sister sweet and brother brave,
Gives the power to love and bless,
Bringing joy and happiness.
CHORUS—"Come!" says the silver bell, etc

Once he sent, to dwell on earth ,
Jesus, blessed child,
From the hour that gave him birth
Pure and undefiled.
Try, like him, my little child,
To be gentle, kind, and mild :
For 'tis thus your love you'll show
To the God who loves you so.
CHORUS—"Come!" says the silver bell, etc.
LAURA E RICHARDS.



THE LITTLE ARTIST.

OH, now we'll draw
such pretty things'

See' little birds with
outspread wings,



The sloping hill o'er which
they fly



To reach a tree with branches
high—

The tree these birdies love the
best,



Because it holds their own dear
nest.



That was the birdies' home,
and here

We'll draw the children's home,
so dear;



And leading to the very door
Are all these steps—one, two, three,
four.



The window now we'll draw, where we
Look out so many things to see.
O window clear and bright, 'tis you
That let the lovely light pass through!
When sunbeams on this mirror fall,
The light-bird dances on the wall.



Now, if you could but look
behind
The house, this rippling brook
you'd find,

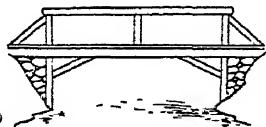


Where swim so many silvery
fish



And if to cross the brook you
wish,

Why, here's the bridge, so
safe and dry.



Shall we go over, you and I?

What's this? A watering can like
ours,



To fill with water for the flowers.

And now we draw a ladder—see '
A long, long ladder it shall be.
No wonder baby thought he soon
With this could reach the shining moon.



Now here's a cosey pigeon house,
Not hid in any leafy boughs,
But set upon this pole so tall,
Here safely live the pigeons all,
And coo with voices



soft and low
As in and out their
house they go.



Down far below them on the
ground

The hen and chickens walk
around.



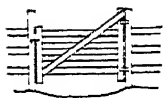
And see! a rabbit next
appears;



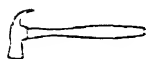
O bunny, you have such long
ears!



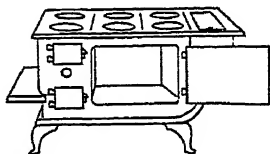
And here's the farmyard gate,
which we
Should always close so carefully.



Now, for the carpenter, we'll draw
A hammer—see! and this sharp saw.
And always gratefully we'll tell
About the house he built so well.



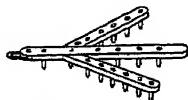
More friends like him we
have, so kind,
We like to bring them to
our mind.



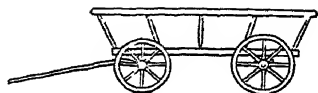
So, baker, since our bread you bake,
An oven now for you we'll make
And, miller, for the wheat you grind,
This flour barrel you shall find.



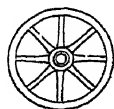
Good farmer, here's your harrow
now;
We'll draw, besides, the useful
plough;



A waggon, too, to load with hay,
Or grain, or fruit, some
harvest day.



And now we draw a wheel alone,
Where hub and tire and spokes are
shown.



But look! Far over in the
sky

A dazzling wheel shines
there on high—



The glorious sun, whose spreading rays
Bring many golden, happy days.

And when night darkens all the blue,
The twinkling stars come peeping
through.

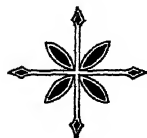


Our eyes the wondrous windows
are

Through which we gaze on sun
and star;



And sometimes what we see on
high,



We find in beauty nearer by;
For star shapes glitter in the snow,
And star flowers, too, the meadows show.

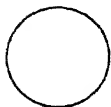


And now we'll draw the moon, whose
light

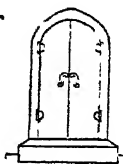


Makes beautiful the silent night.

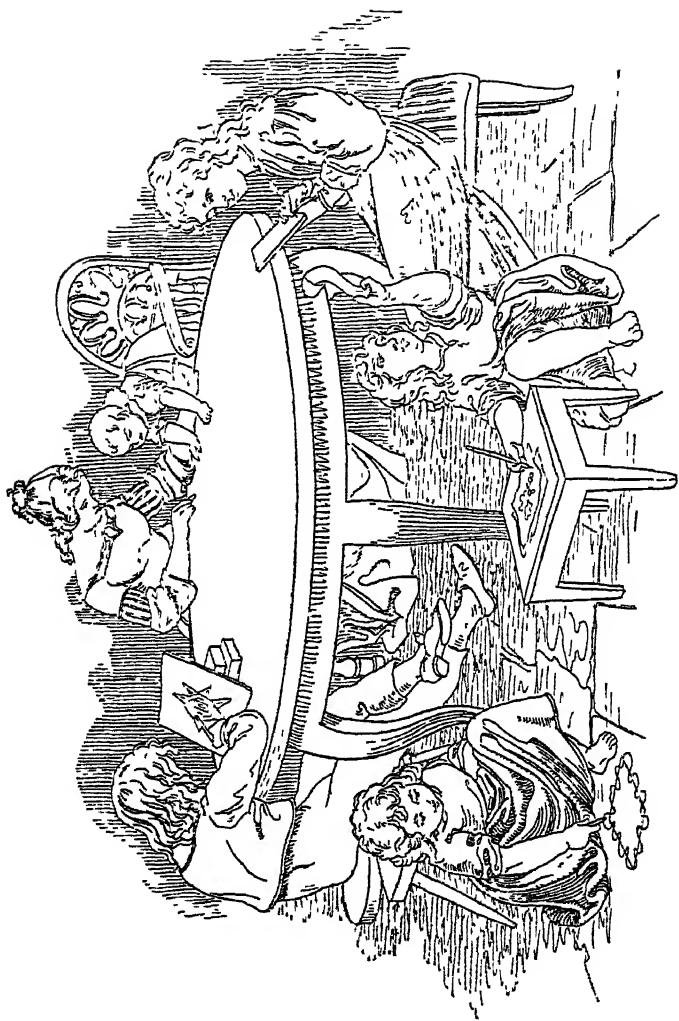
Sometimes a crescent, thin and clear,
Sometimes a big, round, silver sphere:
But whether round, or like a bow,
It is the same dear moon, we know



Now we will draw but one thing more.
And that shall be the big church door
But drawing is such happy play,
We'll surely draw again some day.



EMILIE POULSSON



SONGS AND GAMES

PLAY WITH THE LIMBS.

161

EMILY HUNTINGTON MILLER
Allegro Moderato mf

OLD ENGLISH (17th Century)

1 Up and down and in and out. Toss the lit - tle
2 Bve and bve, in work and play, They'll be bus - y

mf

limbs a - bout, Kick the pret - ty dim - pled feet, ..
all the day, Wad - ing in the wa - ter clear, ..

That's the way to grow, my sweet' } Up and down and
Run - ing swift for Moth - er dear. }

in and out, Toss the lit - tle limbs a - bout,

rall *f*

This way and that, With a pat - a - pat - pat, With

rall *f*

a tempo

one, - two, - three! For each lit - tle knee

a tempo.

PLAY WITH THE LIMBS.

M. J. GARLAND

*Adapted from a Tyrolean Folk Song**Con moto mf*

mf

1 All a - bout, all a - bout Ba - by's feet are fly - ing,

mf

Press them here, Ba-by dear, While your strength we're try - ing

FALLING

163

EMILIE POLLISSON.

FLED FILLD BULLARD, Opus 30, No. 3.

Con moto

Down goes Ba - by, Mother's pet, Up comes Ba - by, laughing yet,

Ba - by well may laugh at harm, While be - neath is Mother's arm

Allegro *rall*
Down goes Ba - by with out fear, Up comes Ba - by gai - ly here
Allegro. *rall*

a tempo poco piu lento
All is joy for Ba by while In the light of Mother's smile
a tempo poco piu lento.

THE WEATHERVANE.

EMILIE POLLISSON

GEORGE L OSGOOD

Moderato (Well accented)

This way, that way, turns the weath-er-vane, This way,

The first system of the musical score for 'THE WEATHERVANE.' It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, and two piano accompaniment staves in treble and bass clefs. The tempo is marked 'Moderato (Well accented)'. The lyrics 'This way, that way, turns the weath-er-vane, This way,' are written below the vocal line.

that way, turns and turns a - gain Turn - ing, point-ing,

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'that way, turns and turns a - gain Turn - ing, point-ing,' are written below the vocal line.

ev - er showing, How the mer - ry wind is blow - - ing

The third system of the musical score. It concludes the piece with a double bar line. The tempo marking 'poco rit' is written above the final measure of the vocal line. The lyrics 'ev - er showing, How the mer - ry wind is blow - - ing' are written below the vocal line.

THE WEATHERVANE.

EMILIE POULISSON.

Arranged from ROBERT KOHL, by E. S.

The weath - er - vane is perch'd on high, It seems as

The first system of the musical score for the arranged version of 'THE WEATHERVANE.' It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature, and two piano accompaniment staves in treble and bass clefs. The lyrics 'The weath - er - vane is perch'd on high, It seems as' are written below the vocal line.

it . it touch'd the sky. And just the way the
winds do blow, The weath - er - vane will quick - ly show

This musical score is for a three-part setting. The top part is a single melodic line in treble clef. The middle and bottom parts are in harmony, with the middle part in treble clef and the bottom part in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the staves.

THE TREES.

From "Music for the Kindergarten" by ELI ANOR HFERWART

See the trees all in a row, Gen - tly swaying to and fro,
Hark, the wind is ris - ing now, And the trees be - fore it bow,
How their creaking branches sound, While the leaves are scatter'd round,

This musical score is for a three-part setting. The top part is a single melodic line in treble clef. The middle and bottom parts are in harmony, with the middle part in treble clef and the bottom part in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the staves.

Now the pass-ing storm is o'er, Qui-et - ly they stand once more

The musical score for 'THE TREES' consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is simple and gentle. The bass staff provides a harmonic accompaniment with chords and single notes.

THE WIND MILL.

LOUIS C. ELSON

Arranged from ADOLPH JEN-EN

Allegretto

1 The wind mill's fans a-round they go, As fresh'ning breez-es
2 But when the sum-mer sun-beams burn The la-zy fans will

The musical score for 'THE WIND MILL' is in 2/4 time. It features a treble and bass staff. The melody is lively and rhythmic. The bass staff provides a steady accompaniment.

on them blow, They crush our oats, they grind our corn, And
scarcely turn, The puffs of wind come faint and slow And

This section continues the melody from the previous system. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff provides a steady accompaniment.

bus-y are both night and morn When blow the wind No -
then the mill will scarce-ly go The mil-ler with dis -

This section concludes the melody. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff provides a steady accompaniment.

Words from WIDE AWAKE, by permission of D. Lothrop Company

From "Songs for Little Children, for the Kindergarten and Primary Schools, by Eleanor Smith
Publishers: Milton Bradley Co., Springfield, Mass., The Charles Co., Chicago With permission
of author and publishers

rem - ber gales, Swift go the arms and full the sails, With
pleas - ure sees How light and light er, grows the breeze, And

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a melody in the upper staves and a rhythmic accompaniment in the lower staff.

joy the miller's heart doth swell, He knows his mill is grinding well
soon, a - las' it whol - ly drop - s, And then the bus - y wind-mill stops.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues the melody and accompaniment from the first system.

This system consists of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues the melody and accompaniment from the previous systems.

This system consists of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music concludes the piece with a final cadence.

WIND SONG.

ROBERT LOUIS STIVENSON

E. S.

Allegro moderato

1 I saw you toss the kites on high And blow the birds a -
 2 I saw the different things you did, But al- ways you roun-
 3 O you that are so strong and cold, O blow- er, are you

bout the sky, And all a- round I heard you pass, Like
 self you had I felt you push, I heard you call, I
 young or old? Are you a beast of field and tree, Or

la- dies' skirts a- cross the grass, O wind a- blow- ing all day long!
 could not see your- self at all, O wind a- blow- ing all day long!
 just a big strong child like me? O wind a- blow- ing all day long!

From 'Songs for Little Children' for the Kindergarten and Primary Schools by Fleanor Smith
 Publishers Milton Bradley Co, Springfield, Mass., Thos. Charles Co, Chicago With permission
 of author and publishers.

O wind that sings so loud a song! O wind that sings so loud a song!

This musical score is for a three-part setting of the poem. It features a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The melody is simple and folk-like, with the piano accompaniment providing a steady harmonic support.

ALL GONE.

EMILY HUNTINGTON MILLER

FRED FIELD BULLARD, Op 30, No. 8

Andante con moto mf

All gone! The sup-per's gone! White bread and milk, so sweet

This musical score is for a three-part setting of the poem. It features a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante con moto' and the dynamic is 'mf'. The piano accompaniment consists of simple chords.

For Ba-by dear to eat,— All gone! The supper's gone!

This musical score is for a three-part setting of the poem. It features a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante con moto' and the dynamic is 'mf'. The piano accompaniment consists of simple chords.

Where did Ba-by's sup per go? Tongue, you had a share, I know,

This musical score is for a three-part setting of the poem. It features a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante con moto' and the dynamic is 'p'. The piano accompaniment consists of simple chords.

cres - - - - *cen* - - - - *do*

Lit - tle mounth with o - pen lips, Thro' your ro - sy gate it slips,

cres - - - - *cen* - - - - *do*

mf

Lit - tle throat, you know full well Where it went, if you would tell

mf

f

Lit - tle hands! grow strong Lit - tle legs! grow long,

f

Lit - tle cheeks! grow red, You have all been fed.

NORA ARCHIBALD SMITH

FRID FIELD BULLARD, Op 30, No 6

Con moto mp dolce

O - ver blue eyes, gray or brown, Let the fair white curtains down,

mp dolce

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music is written in a simple, melodic style with eighth and quarter notes.

Then the red lips o - pen wide, Something nice I'll put in - side

This system contains the next two staves of music, continuing the melody and accompaniment from the first system.

Should you tell its prop - er name, You'll have won the guessing game,

This system contains the next two staves of music. The melody continues with some grace notes and the accompaniment provides a steady harmonic support.

mf ritard *a tempo*

But your tasting must be slow, That the fla - vor you may know.

mf ritard *a tempo* *p*

This system contains the final two staves of music. It includes dynamic markings: *mf ritard* (mezzo-forte, ritardando), *a tempo* (allegretto), and *p* (piano). The music concludes with a final chord in the bass staff.

FLOWER SONG.

NORA ARCHIBALD SMITH

*Adapted from an old Scotch Melody**Falso tempo p dolce*

Cover the eyes all close and tight,— Sweet, oh, so

sweet! — And gently take this flower bright,—

Sweet, oh, so sweet! Breathe all its dew - y

fra grace, dear,— Sweet, oh, so sweet! ... And then its

name we'd like to hear,— Sweet, oh, so sweet!

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "name we'd like to hear,— Sweet, oh, so sweet!". The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and it continues the melody. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp, featuring a steady eighth-note pattern.

FLOWER SONG

KATE L. BROWN.

CARL REINCKE

Andantino

1 Smell the flow'r, my child and see What its perfume breathes to thee;
2 From my ten-der rest ing place, Lit tle one with hap-py face,

p e dolce

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains two lines of lyrics. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and it continues the melody. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp, featuring a steady eighth-note pattern. The tempo marking "Andantino" is above the first staff, and the dynamic marking "p e dolce" is above the bottom staff.

In its cup so small and bright, Safe-ly hid - den from our sight,
I am talk ing to thee, dear, Tho' no voice my child may hear,

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains two lines of lyrics. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and it continues the melody. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp, featuring a steady eighth-note pattern.

calando

There an an - gel - spir it dwells, And its mes sage sweetly tells
But my perfume, sweet, will tell, Lit - tle friend, I love thee well

calando

*Ped **

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains two lines of lyrics. The middle staff is a vocal line in treble clef, also with a key signature of one sharp, and it continues the melody. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp, featuring a steady eighth-note pattern. The tempo marking "calando" appears above the first staff and below the bottom staff. The system ends with a "Ped *" marking on the bottom staff.

TICK-TACK!

EMILIE POULSSON

Popular Melody from
"Children's Songs," by CARL REINECKE*Moderato f*

1 Tick-tack' tick tack' Hear the old clock swing Tick-tack' Now my Ba-by,
2 Tick tack' tick-tack' By your tick-tack steady, Good clock, help me ev - er
3 Tick-tack' tick-tack' Forward, backward swinging Tick-tack' Telling ever

That he is a clock is play-ing, While his lit-tle arm he swings
That in time I may be read-y For what-ev - er I must do,
That the moments swift are winging Would our hearts be free and gay,

Back and forth, and gai-ly sings . Hark now, —
Eat - ing, sleeping, working, too ... Hark now, — } Tick-tack' tick-tack'
Clock, we must your voice o - bey ... Hark now, — }

rit. a tempo *p* *f* D C

dim *pp*

Hear the old clock say - ing, — Tick-tack! tick-tack! tick-tack! tick!

dim. *pp*

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a *dim* (diminuendo) marking, followed by a *pp* (pianissimo) marking. The melody is a simple, rhythmic tune. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and provides a harmonic accompaniment. It also features *dim.* and *pp* markings.

TICK! TOCK!

EMILY HUNTINGTON MILLER

ELEANOR SMITH

Allegretto

1 Swing! swung! this is the way Goes the pen-du lum night and day
2 Swing! swung! sure and slow Goes the pen du-lum to and fro

The musical score is in 6/8 time and consists of three staves. The top staff is in treble clef and contains the melody for two different versions of the song. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and provides a harmonic accompaniment. The tempo is marked *Allegretto*.

Tick! tock! tick! tock! Nev - er rest - ing says the clock
Tick! tock! tick! tock! In the morn - ing says the clock,

cresc ...

The musical score continues with three staves. The top staff is in treble clef and contains the melody. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and provides a harmonic accompaniment. A *cresc* (crescendo) marking is present in the bottom staff.

Time for work and time for fun, Time to sleep when day is done
Time to wake from slumber sweet, Time to wash and time to eat

The musical score concludes with three staves. The top staff is in treble clef and contains the melody. The middle staff is also in treble clef and contains the lyrics. The bottom staff is in bass clef and provides a harmonic accompaniment.

p

Tick' tock' Hear the clock! Time to rest each lit - tle
 Tick' tock' Hear the clock! Time to o - pen sleep-y

p *cresc.*

head, Time the chil - dren were in bed .
 ev'g, Chil dren, it is time to rise ..

GRASS MOWING.

EMILIE POULSSON
Moderato mf

German Folk Song

1 Pe - ter, Pe - ter, quick-ly go To the fields the grass to mow,
 2 Now we thank our friends, each one, — Pe - ter for the mow-ing done,

mf

Ju - cy grass and hay so sweet, Bring them for the cow to eat
 La - na for the milk-ing, too, And for milk, good cow, thank you

Li - na, Li - na, milk the cow Good sweet milk she gives us now,
Thanks to all are glad - ly said Bak - er, thank you for the bread.

rit *a tempo*
Milk to drink with rolls or bread,— Thus the lit - tle ones are fed
Thanks dear Mother shall not miss,— Giv - en with a lov - ing kiss

rit *a tempo*

* Pronounced Lee-na

BECKONING THE CHICKENS

EMILY HUNTINGTON MILLER

W W GILCHRIST

Moderately quick

Ti - ny fin - gers in a row, Beckon to the chickens so,—

Down - y lit - tle chickens dear,— Fingers say, "Come here, come here,

Chick ' chick' chick ' chick' chick ' ' Fingers say, ' Come here, come here, —

Pretty chickens, soft and small Do not fear, we love you all " ...

The musical score consists of three systems of three staves each. The first system includes the lyrics 'Chick ' chick' chick ' chick' chick ' ' Fingers say, ' Come here, come here, —'. The second system includes the lyrics 'Pretty chickens, soft and small Do not fear, we love you all " ...'. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a melody in the upper staves and a bass line in the lower staves, with various musical notations including notes, rests, and slurs.

BECKONING THE PIGEONS.

EVILIE POULSSON

Arranged from KARL REINECKE, by ELEANOR SMITH

Andantino

1 Oh, call the pig - eons, ba-by dear And beckon them to you

You'll hear them an - swer lov-ing-ly, Coo coo, coo-coo, coo - coo.

The musical score consists of two systems of three staves each. The first system includes the lyrics '1 Oh, call the pig - eons, ba-by dear And beckon them to you'. The second system includes the lyrics 'You'll hear them an - swer lov-ing-ly, Coo coo, coo-coo, coo - coo.'. The music is written in a key with one sharp (F#) and a 4/4 time signature. It features a melody in the upper staves and a bass line in the lower staves, with various musical notations including notes, rests, and slurs.

THE FISH IN THE BROOK.

179

Words adapted from *Music for the Kindergarten*, by ELEANOR HEELWART

Arranged from
ROBERT KOHL, *ly E S*

Allegretto

Mer ry and swift in the cris - - tal stream,

The first system of musical notation for 'The Fish in the Brook'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature, and two piano accompaniment staves in treble and bass clefs. The melody begins with a quarter note 'Mer', followed by eighth notes 'ry' and 'and', then a quarter note 'swift', and continues with eighth and sixteenth notes for 'in the cris - - tal stream'.

Sil - ver - y lit - - tle fish - - es gleam.

The second system of musical notation. The vocal line continues with 'Sil - ver - y' on a quarter note, 'lit - - tle' on two eighth notes, and 'fish - - es gleam.' on a quarter note. The piano accompaniment provides harmonic support with chords and moving lines.

Dart - ing here, skimming there, grace - ful and free

The third system of musical notation. The vocal line features eighth notes for 'Dart - ing here,' and 'skimming there,' followed by a quarter note 'grace - ful' and a half note 'and free'. The piano accompaniment includes some sixteenth-note passages.

They dive, they rise, How hap - py they must be !

The fourth system of musical notation. The vocal line has quarter notes for 'They dive,' and 'they rise,' followed by a half note 'How' and a quarter note 'hap - py they must be !'. The piano accompaniment concludes the piece with sustained chords.

THE FISH IN THE BROOK.

EMILY HUNTINGTON MILLER

Music adapted from
JOHANNES BRAHMS, by E. S.*Con moto p*

1 Mer - ry lit - tle fish - es In the brook at play,
2 Pret - ty bod - ies curv - ing, Bend - ing like a bow,

Float - ing in the shal - lows, Dart - ing swift a - way
Thro' the clear bright wa - ter See them swift - ly go

mf
Hap - py lit - tle fish - es, Come and play with me
Hap - py lit - tle fish - es, May we play with you?
mf

mf *p*
No, oh no! the fish - es say, That can nev - er be.
No, oh no! the fish - es say, That would nev - er do.
mf *p*

THE CATERPILLAR

181

EMILIE POISSON

ETANOR SMITH

Heavily

1 Creep - ing, slow - ly, creep - ing, Cat - er - pil - lars
2 Hid - ing now and sleep - ing, In this sleep so

p

mf

now are seen Feast - ing on the leaves so green,
long and strange Comes to them a won - drous change,

mf

Creep - ing, slow - ly creep - - - ing
Sleep - ing, sound - ly sleep - - - ing

dum

Allegretto

3 Fly - ing, light - ly fly - ing, Now the crawling time is past,
4 Rov - ing, rest - ing, lov - ing, Hon - ey is their dam - ty fare,

mp

But - ter - flies are here at last, Fly - ing, light - ly
Flow - ers sweet the feast pre - pare, Rov - ing, rest - ing,

fly - ing, Fly - ing, light - ly fly - - - - ing
rov - ing, Rov - ing, rest - ing, rov - - - - ing

The musical score for 'The Caterpillar' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The first system includes the lyrics 'But - ter - flies are here at last, Fly - ing, light - ly' and 'Flow - ers sweet the feast pre - pare, Rov - ing, rest - ing,'. The second system includes the lyrics 'fly - ing, Fly - ing, light - ly fly - - - - ing' and 'rov - ing, Rov - ing, rest - ing, rov - - - - ing'. The piano part features a steady eighth-note accompaniment.

BUTTERFLIES.

KATE L BROWN

ELIZABETH U EMERSON

Moderato

But - ter - flies, but - ter flies Seek the hl - y

bell, Rest in the warm, deep heart of the

The musical score for 'Butterflies' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The first system includes the lyrics 'But - ter - flies, but - ter flies Seek the hl - y'. The second system includes the lyrics 'bell, Rest in the warm, deep heart of the'. The piano part features a steady eighth-note accompaniment.

rose But - ter - flies but - ter - flies Seek the lil y

bell, Rest and work till day light s close.

This musical score is for the song 'Butterflies'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are: 'rose But - ter - flies but - ter - flies Seek the lil y' and 'bell, Rest and work till day light s close.' The piano accompaniment features a steady bass line with chords.

THE FLYING BIRD.

KATE L BROWN

W W GILCHRIST.

Rather fast, but with smooth, undulating motion

1 Fly, . . . lit tle bird, in the gold - - en sun,
2 Fly, . . . lit-tle bird thro' the sum - - mer hours,

Fly, . . . lit tle bird, 'till day. is done,
Fly, . . . tall the night - wind rocks ... the flow'rs,

This musical score is for the song 'The Flying Bird'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (Bb, Eb), and the time signature is 6/8. The lyrics are: '1 Fly, . . . lit tle bird, in the gold - - en sun, 2 Fly, . . . lit-tle bird thro' the sum - - mer hours,' and 'Fly, . . . lit tle bird, 'till day. is done, Fly, . . . tall the night - wind rocks ... the flow'rs,'. The piano accompaniment features a steady bass line with chords.

Fly, lit tle bird, where grass - - es play,
 Fly, ... thro' the twi - light and sil - - ver dew,

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the melody for the first two lines of the song. The middle staff is a vocal line in treble clef, providing a harmonic accompaniment. The bottom staff is a bass line in bass clef, also providing a harmonic accompaniment. The lyrics are written below the first two staves.

Fly - - to the blue heav'n far .. a way.
 Home . to the nest that waits ... for you

This system consists of three staves, continuing the musical arrangement from the first system. The vocal lines and bass line continue with the melody and accompaniment for the second and third lines of the song. The lyrics are written below the first two staves.

Fly! fly! fly! Fly! fly! fly!
 Fly! fly! fly! Fly! fly! fly!

This system consists of three staves. The top staff features a vocal line with a rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves provide harmonic accompaniment. The lyrics are written below the first two staves.

Fly to the blue heav'n far ... a - way
 Home to the nest that waits . for you

This system consists of three staves, concluding the piece. The vocal lines and bass line continue with the melody and accompaniment for the final lines of the song. The lyrics are written below the first two staves. The system ends with a double bar line.

EMILY HUNTINGTON MILLER

FRED FIELD BULLARD Op 30, No 5

Andante con moto mf

One piece this way and one piece that, And a smooth little board that is

mf

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo and dynamics are marked 'Andante con moto' and 'mf'.

round and flat Dive in a peg that will hold them well, And

This system contains the next two staves of music, continuing the melody and accompaniment from the first system.

here is a tar - get read - y to sell "What costs it?" "Three

This system contains the next two staves of music. The melody includes a long note on the word 'Three'.

ha'-pennies!" "Oh, that is much too dear, For on - ly two

This system contains the final two staves of music on this page. The melody concludes with a long note on the word 'two'.

f

ha'-pen-nies have I here " Three ha'-pennies is just enough,—

mf deciso

One for the work and two for the stuff Three ha'-pen-nies the

mf

buy-er must pay. Who can-not pay that must run a-way!"

PAT-A-CAKE.

EMILY HUNTINGTON MILLER

Alsatian Folk Song

1 Come, my Ba-bv, you shall make Moth-er dear a
2 Bak-er, is youi ov-en hot? . Bake my cake but

lit - tle cake Roll it this way roll it that,
burn it not Here's the ov - en hot and read - y,

Pat the cake all smooth and flat, Mark it there and
Toss the cake in straight and stead - y, Bake it brown and

mark it here, And there's a cake for Moth - er dear
bring it here See Ba - by's cake for Moth - er dear

THE MILL-WHEEL.

KATE L BROWN
Allegretto mf

CARL REINECKE

1 The bus - y mill, the bus - y mill, It work-eth day by.
2 "No, no!" the bus - y mill-wheel cries, "The ris - ing sun I."

day Up-on its swift ly turning wheel The shin-ing wa ters
greet All day I turn the heav-y stones That grind the golden

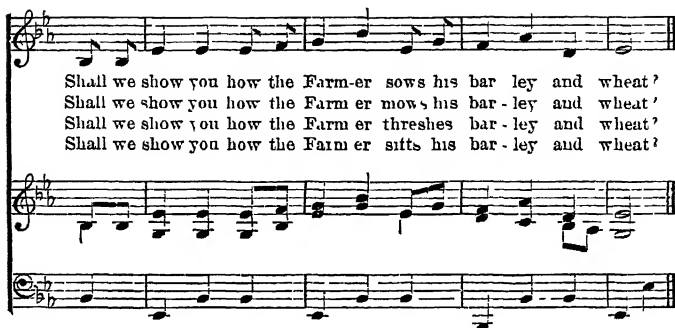
play O mill wheel, you will weary grow Now stop and rest, I pray
wheat, And hungry children shall be glad for dai ly bread to eat"

THE FARMER.

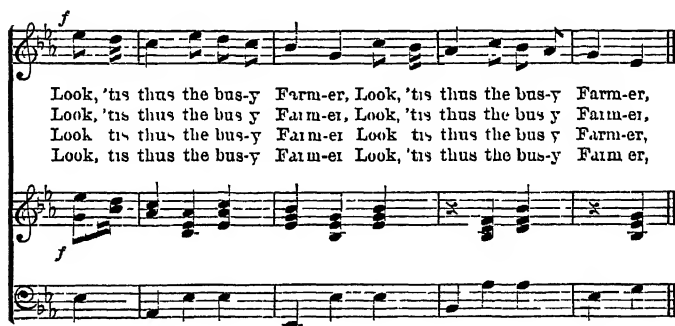
*Moderato mf**Melody adapted from Swiss Folk Song.*

1 Shall we show you how the Farmer, Shall we show you how the Farmer,
2 Shall we show you how the Farmer, Shall we show you how the Farmer,
3 Shall we show you how the Farmer Shall we show you how the Farmer,
4 Shall we show you how the Farmer, Shall we show you how the Farmer,

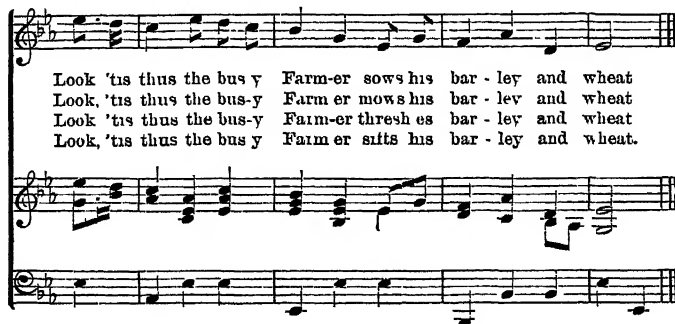
mf Con pedale



Shall we show you how the Farm-er sows his bar-ley and wheat?
 Shall we show you how the Farm-er mows his bar-ley and wheat?
 Shall we show you how the Farm-er threshes bar-ley and wheat?
 Shall we show you how the Farm-er sifts his bar-ley and wheat?



f
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er, Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er Look, 'tis thus the bus-y Farm-er,
 Look, 'tis thus the bus-y Farm-er Look, 'tis thus the bus-y Farm-er,



Look 'tis thus the bus-y Farm-er sows his bar-ley and wheat
 Look, 'tis thus the bus-y Farm-er mows his bar-ley and wheat
 Look 'tis thus the bus-y Farm-er threshes bar-ley and wheat
 Look, 'tis thus the bus-y Farm-er sifts his bar-ley and wheat.

THE BIRD'S NEST.

KATE L BROWN

Arranged from ROBERT KOHL, *by* E. S.

Where the wild rose spreads its bow - ers, Hides a nest a -

The first system of music is in 4/4 time, key of D major. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass staves). The melody begins with a quarter note 'W' and continues with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

mong the flow - ers, Dear lit - tle nest, what hold you there?

The second system continues the melody and accompaniment. The vocal melody has a slight rise in pitch towards the end of the phrase. The piano accompaniment remains consistent with the first system.

Two pretty eggs I hold with care Soon lit-tle birdies out will creep,

The third system continues the melody and accompaniment. The piano accompaniment in the right hand changes to a more active pattern of eighth and sixteenth notes.

Crying, peep, peep, Mother dear, peep,— We love you, peep!

The fourth system concludes the piece. The vocal melody ends with a final note and a fermata. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.

FROEBEL

E S

Andantino p

1 In a hedge, just where 'tis best, Moth - er bird has
2 The eggs are hatch'd, and we can hear Two tiny birds cry,

built her nest Two small eggs she lays, speckled and blue,
"Moth - er dear" Near them let .. us soft - ly creep,

Sits there many days, warm and true, Sits there many days, warm and true
While the birdlings cry "Peep, peep!" While the birdlings cry "Peep peep!"

THE BIRD'S NEST.

EMILY HUNTINGTON MILLER

W. W. GILCHRIST

In moderate time, and with an easy swing.

Here's a pret-ty cra-dle nest, Snug and warm and round,

This system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody for the first line of lyrics is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

Cuddled in its down-y - bed, Lit-tle nestling birds we found.

This system continues the melody and accompaniment. The melody for the second line of lyrics is: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). The piano accompaniment continues with similar patterns, including some chords marked with an 'x'.

Stay! stay! the birdies say, Moth-er, fly not a-way,

This system continues the melody and accompaniment. The melody for the third line of lyrics is: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). The piano accompaniment continues with similar patterns, including some chords marked with an 'x'.

Dear! dear! O nev-er fear, Moth-er waits and watches near.

This system concludes the melody and accompaniment. The melody for the fourth line of lyrics is: D4 (quarter), C4 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (half). The piano accompaniment continues with similar patterns, including some chords marked with an 'x'.

Peep! peep, dear, so dear, Hush! hush! do not fear,

Hush! .. my ba - bies, do not fear

This musical score is for a piece titled "THE BIRD'S NEST". It consists of two systems of music. The first system has three staves: a vocal line with lyrics "Peep! peep, dear, so dear, Hush! hush! do not fear," and two piano accompaniment staves. The second system also has three staves: a vocal line with lyrics "Hush! .. my ba - bies, do not fear" and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4.

WHAT DOES LITTLE BIRDIE SAY?

TENNYSON

E S

Andante

1 What does lit - tle bir - die say, In her nest at peep of day?
2 What does lit - tle ba - by say, In her bed at peep of day?

p

"Let me fly," says lit - tle bir die, "Mother, let me fly a - way"
Ba - by says, like lit - tle bir - die, "Let me rise and fly a - way"

cresc *dim*

This musical score is for a piece titled "WHAT DOES LITTLE BIRDIE SAY?". It consists of two systems of music. The first system has three staves: a vocal line with two verses of lyrics, a piano accompaniment staff, and a bass line. The second system also has three staves: a vocal line with lyrics, a piano accompaniment staff, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Andante". Dynamics include "p" (piano) and "cresc" (crescendo) followed by "dim" (diminuendo).

“ Bu die, rest a lit - tle lon - ger, Till the lit tle wings are stronger ”
 “ Ba - by sleep a lit - tle lon - ger, Till the lit - tle limbs are stronger ”

This system consists of three staves. The top staff is a single melodic line in G major. The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line. The lyrics are written below the top staff.

So she rests a lit - tle lon ger, Then she flies, she flies a - way
 If she sleeps a lit tle lon ger, Ba - by, too, shall fly a - way.

cresc

This system also consists of three staves. The top staff continues the melody. The middle staff includes a 'cresc' (crescendo) marking. The bottom staff continues the bass line. The lyrics are written below the top staff.

LULLABY.

J W ELLIOTT.

Andante con moto

p *fz* *poco cres*

This system consists of two staves. The top staff is a single melodic line. The bottom staff is a piano accompaniment. Dynamics markings *p*, *fz*, and *poco cres* are present.

sostenuto. *dim. e ritard.* *p*

When little Birdie by e - bye goes,

This system consists of two staves. The top staff continues the melody. The bottom staff continues the piano accompaniment. Dynamics markings *sostenuto.*, *dim. e ritard.*, and *p* are present. The lyrics 'When little Birdie by e - bye goes,' are written below the top staff.

Qui - et as mice in church-es, He puts his head where no one knows,

On one leg he perch es When lit tle Ba - by bye-bye goes,

On Mama's arm re pos - ing, Soon he lies be - neath the clothes, Safe

in the cra dle doz - ing

When pretty Pus - sy
 - - do dim *ritard* *p*

goes to sleep, Tail and nose to - geth - er, Then lit - tle mice a -

round her creep, Light - ly as a feath - er When lit tle Ba - by
pp legato e ben sostenuto.

goes to sleep, And he is ver - y near us, Then on tap - toe
pp

poco cres rall *p*

soft - ly creep, That Ba - by may not hear us Lul la by'

poco cres rall *p*

cres ritard dim *pp*

Lul la - by' . Lul la, Lul - la, Lul - la - by' .

ten *dim p* *morendo* *pp*

ten

THE BIRD'S NEST

Author Unknown
Brusky

W W GILCHRIST

1 I lived first in a lit - tle house, And lived there ver - y
2 One day I fluttered from the nest, To see what I could

well, find, Thought the world was ver - y, ver - y small,
Said the world is sure - ly made of leaves,

And made of pale-blue shell I lived next
I have been ver-y blind. I at length

in a lit-tle nest, Nor need ed an-y oth-er,
flew be-yond the tree, Quite fit for grown up-la-bors,

Tho't the world whol-ly made of straw, And brooded by my moth-er
I don't know how the world is made, And neither do my neigh-bors

THE FLOWER BASKET

KATE L. BROWN

R. KOHL

Con moto

From the willow branches slender, With their leaves so green and ten-der,

First system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Lit - tle baskets we are weaving, All our sweetest flowers receiv ing ,".

Lit - tle baskets we are weaving, All our sweetest flowers receiv ing ,

Second system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "To our parents we are bringing Pret ty gifts with joy and sing ing".

To our parents we are bringing Pret ty gifts with joy and sing ing

Third system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "La, la, la, la, Dearest Pa-pa, Flow'rs we bring to you,".

La, la, la, la, Dearest Pa-pa, Flow'rs we bring to you,

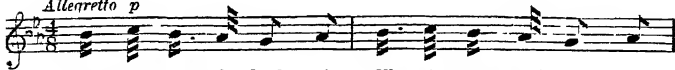
Fourth system of the musical score. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the treble clef, and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "La, la, la, la, Dearest Mama, Flow'rs we bring to you".

La, la, la, la, Dearest Mama, Flow'rs we bring to you

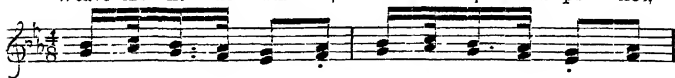
THE FLOWER BASKET.

EMILY HUNTINGTON MILLER

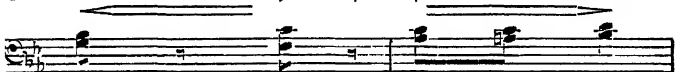
ELEANOR SMITH.

Allegretto p

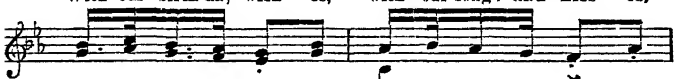
Weave the lit - tle bask - et, fill it up with po - sies,



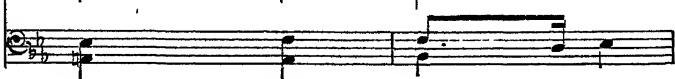
Ros - es from the gai - den blos - soms from the wood,



With our birth-day wish - es, with our songs and kiss - es,



Give it to the fa - ther, dear and kind and good,



Musical score for "The Flower Basket" (Concluded). The score is in 2/4 time, key of B-flat major. It features a vocal line and piano accompaniment. The lyrics are: "Tra la la la la la, la la la la la". The piano part includes a *mf* (mezzo-forte) marking. The score concludes with a *poco rit* (ritardando) marking.

Tra la la la la la, la la la la la

mf

poco rit

Give it to the fa - ther, dear and kind and good

poco rit

THE PIGEON-HOUSE.

EMILY HUNTINGTON MILLER

ROBERT KOHL, arr ly E SMITH

Moderato

Musical score for "The Pigeon-House". The score is in 2/4 time, key of B-flat major. It features a vocal line and piano accompaniment. The lyrics are: "O see my pigeon-house, so high! My pret-ty pig - eons haste to fly, To pleasant fields they quickly go, So bus - y gleaming to and fro,". The piano part includes a *Moderato* marking. The score concludes with a *poco rit* (ritardando) marking.

O see my pigeon-house, so high! My pret-ty pig - eons haste to fly,

To pleasant fields they quickly go, So bus - y gleaming to and fro,

poco rit

And when they come back to rest at night, a - gain I close my

pigeon house tight, Coo, coo, coo, coo, Coo, coo, coo, coo, coo .

NAMING THE FINGERS

LAURA E RICHARDS

French Folk Song.

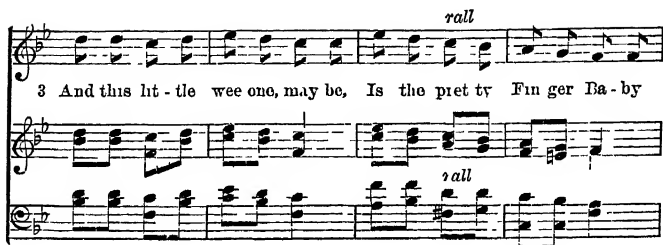
Andante non troppo mf dolce

1 This is lit - tle Tommy Thumb, Round and smooth as a - ny plum
2. This is might-y To - by Tall He's the big-gest one of all

mf dolce.

This is bus-y Pe - ter Pointer, Sure - ly he's a dou - ble - joint - er.
This is dainty Reu - ben Ring, He's too fine for a - ny thing.

rall



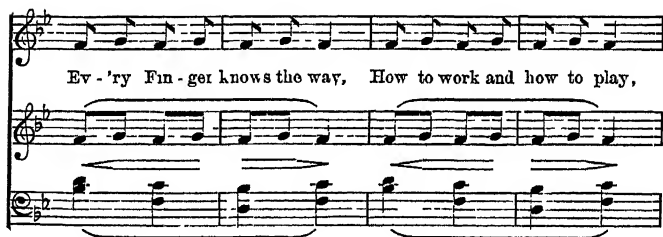
3 And this lit - tle wee one, may be, Is the pret ty Fin ger Ba - by

a tempo




All the five we've counted now, Bus - y Fin - gers in a row

a tempo



Ev - 'ry Fin - ger knows the way, How to work and how to play,

lento e marcato



But to - geth er they work best, Each one help - ing all the rest.

lento e marcato

THE GREETING

EMILIE POULSSON
Allegretto inf

Adapted from a Scotch Folk Song

Now see them here, these friends so dear, As they to geth - er meet, .

The first system of musical notation for 'The Greeting'. It consists of three staves: a treble staff with a melody, a vocal line, and a bass staff with a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo and dynamics are marked 'Allegretto inf'.

With bows po - lite and fac - es bright, Each oth - er they will greet.

The second system of musical notation. It continues the melody and accompaniment from the first system. A 'cres' (crescendo) marking is placed above the bass staff towards the end of the system.

f ten
"Oh, how do you do? And how do you do? And how do you do a - gain?"

The third system of musical notation. It features a treble staff with a melody, a vocal line, and a bass staff with a piano accompaniment. The dynamics are marked 'f' (forte) and 'ten' (tenu). The system ends with a double bar line.

And how do you do? And how do you do?" Say all these lit - tle men. .

The fourth system of musical notation. It continues the melody and accompaniment. The system ends with a double bar line.

THUMBS AND FINGERS SAY, "GOOD MORNING" 205

Words adapted from FROEBEL

E S

Allegro vivace mf

Thumbs and fin - gers say, "Good - morn-ing, 'Tis a ver - y

pleas - ant day," Lit - tle point - ers bow po - lite - ly,

Tall men nod and smile so bight-ly, While the rest with

joy - ful greet-ing, All their lit - tle friends are meet - ing.

From "Songs for Little Children" for the Kindergarten and Primary Schools, by Fleanor Smith
Publishers: Milton Bradley Co., Springfield, Mass., 1 hos Charles Co., Chicago With permission
of author and publishers.

EMILIE POLLSOY

W W GILCHRIST

This is the lov - ing Moth - er, Al ways good,

The first system of musical notation for the song 'The Family'. It consists of three staves: a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, and two piano accompaniment staves in treble and bass clefs. The lyrics 'This is the lov - ing Moth - er, Al ways good,' are written below the vocal staff. The piano accompaniment features chords and single notes, with some measures marked with an 'x'.

al - ways dear, This is the bus - y Fa ther, Al - ways brave,

The second system of musical notation, continuing the song. It follows the same three-staff format (vocal melody, piano accompaniment). The lyrics 'al - ways dear, This is the bus - y Fa ther, Al - ways brave,' are written below the vocal staff. The piano accompaniment continues with chords and single notes, including measures marked with an 'x'.

full of cheer, This is the mer - ry broth - er,

The third system of musical notation. It continues the three-staff format. The lyrics 'full of cheer, This is the mer - ry broth - er,' are written below the vocal staff. The piano accompaniment continues with chords and single notes, including measures marked with an 'x'.

grown so strong and tall, This is the gen - tle sis - ter,

The fourth and final system of musical notation on this page. It continues the three-staff format. The lyrics 'grown so strong and tall, This is the gen - tle sis - ter,' are written below the vocal staff. The piano accompaniment continues with chords and single notes, including measures marked with an 'x'.

This is the Ba by small Here, then, they all to -

The first system of the musical score for 'The Family'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and two piano accompaniment staves in treble and bass clefs. The lyrics 'This is the Ba by small Here, then, they all to -' are written below the vocal line. The music features a mix of eighth and sixteenth notes, with some rests indicated by 'x' marks.

geth - er glad ly meet, glad ly meet,

The second system of the musical score. It continues the three-staff format. The lyrics 'geth - er glad ly meet, glad ly meet,' are written below the vocal line. The piano accompaniment features more complex chordal textures and moving lines in both hands.

Here is the hap - py fam - i - ly, All com plete, all com-plete

The third system of the musical score. It concludes the piece with the lyrics 'Here is the hap - py fam - i - ly, All com plete, all com-plete'. The music ends with a final cadence on the piano staves.

THE FAMILY

EMILIE POISSON

Lento ma non troppo mp dolce

EUPHEMIA M. PARKER

(The Refrain after a French Folk Song)

This is the lov - ing Moth - er, Al ways good and dear, ..

mp dolce

The musical score for the refrain of 'The Family'. It is in 6/8 time and features a key signature of one sharp (F#). The lyrics 'This is the lov - ing Moth - er, Al ways good and dear, ..' are written below the vocal line. The tempo and mood are indicated as 'mp dolce'. The piano accompaniment consists of a simple, rhythmic bass line and a more active treble line.

This is the bus y Fa - ther, Brave and full of cheer,

The first system of the musical score features three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the middle staff.

This is the mer - ry Broth - er, Grown so strong and tall,

The second system of the musical score features three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the middle staff.

This is the gen - tle Sis - ter, This the Ba - by small

The third system of the musical score features three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the middle staff.

And here they all to - geth - er meet, This whole glad fam - i - ly complete

The fourth system of the musical score features three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the middle staff.

f REFRAIN *animato*

This hap - py, hap - py fam - i - ly, They love each oth - er well, ..

f animato

This hap - py, hap - py fam - i - ly, In joy and peace they dwell

THE FAMILY

EMILIE POULSSON

*Austrian Folk Song**Allegretto*

* 1 Here's Grand pa - pa and Grand-ma - ma, And Fa ther, too, and

Moth - er, With Ba - by wee, one fam - i - ly, Oh,

* 1, for right hand

how they love each oth - er † 2 The Aunt and Un - cle

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first staff has a melody with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. There are some rests and ties in the melody.

now we see, And lit - tle Cous - ins, one—two—three And

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff continues the bass line. There are some rests and ties in the melody. The word "rall" is written above the second staff.

this good fam - i - ly is found In hap - py love to -

This system contains the next two staves of music. The top staff continues the melody from the second system. The bottom staff continues the bass line. There are some rests and ties in the melody. The word "a tempo" is written above the first staff.

geth - er bound, In love to - geth - er bound.

This system contains the final two staves of music. The top staff continues the melody from the third system. The bottom staff continues the bass line. There are some rests and ties in the melody. The word "a tempo" is written above the first staff.

† 2, for left hand

EMILIF POULSSON

Adapted from a French Folk Song

Moderato mf

The Thumb is one, The Point er two, The Mid - dle Fin - ger

mf

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melody with eighth and quarter notes, accented with ^ marks. The middle staff is in treble clef and provides harmonic accompaniment. The bottom staff is in bass clef and also provides harmonic accompaniment. The lyrics 'The Thumb is one, The Point er two, The Mid - dle Fin - ger' are written below the first staff.

three, Ring Fin-ger four, Lit tle Fin-ger five, And that is all you

This system contains three staves of music. The top staff continues the melody from the first system, with lyrics 'three, Ring Fin-ger four, Lit tle Fin-ger five, And that is all you' written below it. The middle and bottom staves continue the harmonic accompaniment.

see Now we have put them all to bed, A

p

p

This system contains three staves of music. The top staff has a dynamic marking of *p* (piano) and lyrics 'see Now we have put them all to bed, A'. The middle and bottom staves continue the accompaniment, with a *p* marking on the bottom staff.

qui - et sleep to take, And soft - ly sing a lul - la - by,

pp

pp

This system contains three staves of music. The top staff has a dynamic marking of *pp* (pianissimo) and lyrics 'qui - et sleep to take, And soft - ly sing a lul - la - by,'. The middle and bottom staves continue the accompaniment, with a *pp* marking on the bottom staff.

cresc mp dim

Lest they too ear - ly wake Lul la - by, lul-la - by, lul la -

cresc mp dim

(LULLABY⁷ Peruvian Slumber Song)

mf ma dolce

by All hush'd and still the bird-ies sit up - on the branch es

mf ma dolce

high, The flow'rets hang their pret-ty heads, The wind sings lul - la -

p

by, Lul - la - by, lul - la - by, lul - la - by

p

GO TO SLEEP, THUMBKIN.

213

Adapted from FROEBEL.

E S

Andante sostenuto p

Now go to sleep, my Thumbkin, so clum - sy and strong, And

p

This system contains the first three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has one sharp (F#) and the time signature is 6/8. The tempo and dynamics are marked as 'Andante sostenuto p'.

you, Point - ing Fin - ger, you've worked all day long You

This system contains the next three staves of music, continuing the vocal and piano parts.

Tall Child I see you are nod - ding your head, And

mf

This system contains the next three staves of music. The dynamic marking changes to 'mf' (mezzo-forte).

Ring Fin - ger, too, is 'most read - y for bed. Then

p

This system contains the final three staves of music on this page. The dynamic marking returns to 'p' (piano).

cov - er the ba - by, too sleep - y for fun Good

rit ..

night, lit - tle chil - dren, a kiss for each one

rit

Detailed description: This block contains the musical notation for the second system of the song 'Go to Sleep, Thumbkin'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'cov - er the ba - by, too sleep - y for fun Good'. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes dynamic markings such as 'rit' (ritardando) and 'rit ..' (ritardando). The system concludes with a double bar line.

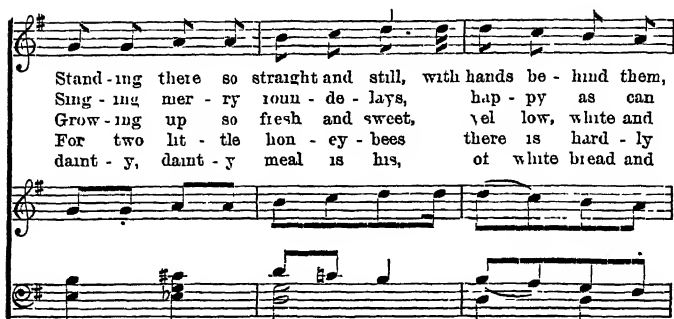
FIVE IN A ROW.

Adapted from REYNOLDS

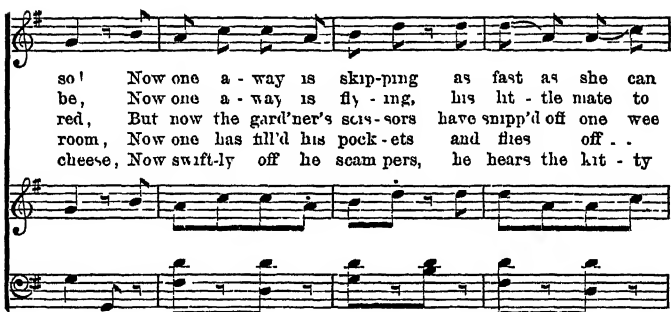
Allegretto

1 Five lit - tle maid - ens all - in a row,
 2 Four lit - tle bob - o - links sit - ting in a tree,
 3 Three lit - tle to - es in the gar - den bed,
 4 Two lit - tle hon - ey bees on a clo - ver bloom,
 5 One lit - tle mou - - sie din - ing at his case, A

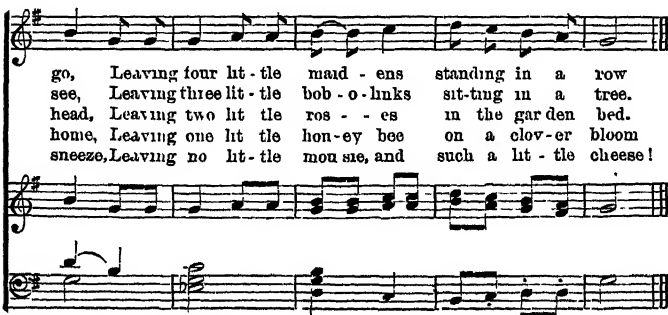
Detailed description: This block contains the musical notation for the song 'Five in a Row'. It begins with the tempo marking 'Allegretto'. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are presented in five numbered lines, each corresponding to a line of music. The lyrics are: '1 Five lit - tle maid - ens all - in a row,', '2 Four lit - tle bob - o - links sit - ting in a tree,', '3 Three lit - tle to - es in the gar - den bed,', '4 Two lit - tle hon - ey bees on a clo - ver bloom,', and '5 One lit - tle mou - - sie din - ing at his case, A'. The musical notation includes various note values and rests. The system concludes with a double bar line.



Stand - ing there so straight and still, with hands be - hind them,
 Sing - ing mer - ry roun - de - lays, hap - py as can
 Grow - ing up so fresh and sweet, yel - low, white and
 For two lit - tle hon - ey - bees there is hard - ly
 dant - y, dant - y meal is his, of white bread and

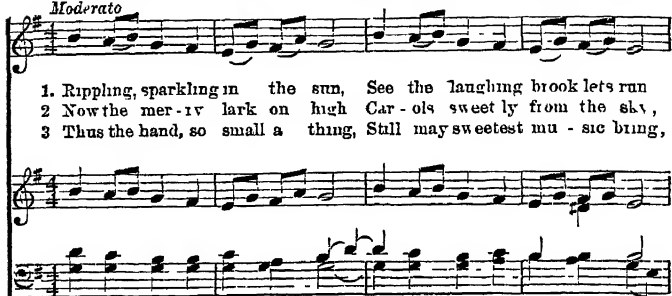


so! Now one a - way is skip - ping as fast as she can
 be, Now one a - way is fly - ing, his lit - tle mate to
 red, But now the gard'ner's scis - sors have snipp'd off one wee
 room, Now one has fill'd his pock - ets and flies off . .
 cheese, Now swift - ly off he scam pers, he hears the kit - ty

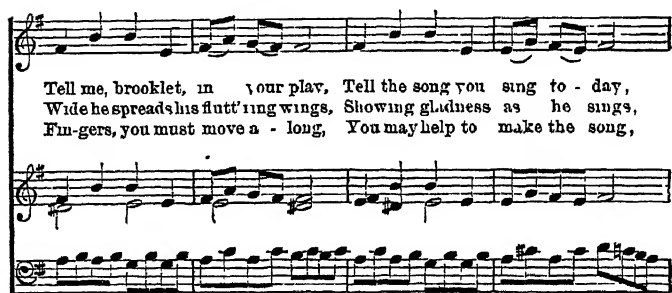


go, Leaving four lit - tle maid - ens standing in a row
 see, Leaving three lit - tle bob - o - links sit - ting in a tree.
 head, Leaving two lit tle ros - - es in the garden bed.
 home, Leaving one lit tle hon - ey bee on a clov - er bloom
 sneeze, Leaving no lit - tle mou sie, and such a lit - tle cheese!

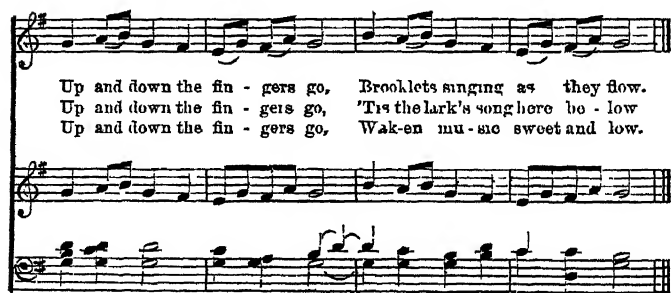
KATE L. BROWN

*Music arranged from CARL REINICKI, by E. S.**Moderato*


1. Rippling, sparkling in the sun, See the laughing brook lets run
 2 Now the mer-ry lark on high Car-ols sweet ly from the sky,
 3 Thus the hand, so small a thing, Still may sweetest mu-sic bring,



Tell me, brooklet, in your play, Tell the song you sing to-day,
 Wide he spreads his flutt'ring wings, Showing gladness as he sings,
 Fin-gers, you must move a-long, You may help to make the song,



Up and down the fin-gers go, Brooklets singing as they flow.
 Up and down the fin-gers go, 'Tis the lark's song here be-low
 Up and down the fin-gers go, Wak-en mu-sic sweet and low.

THE HAPPY BROTHERS AND SISTERS. 217

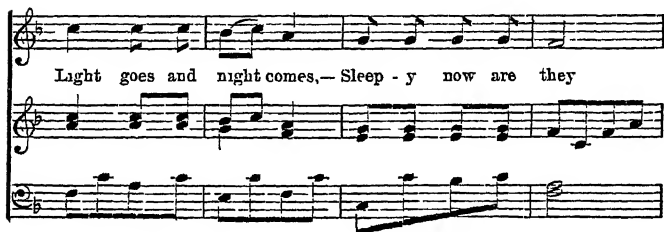
LAURA E. RICHARDS

Old French Lullaby

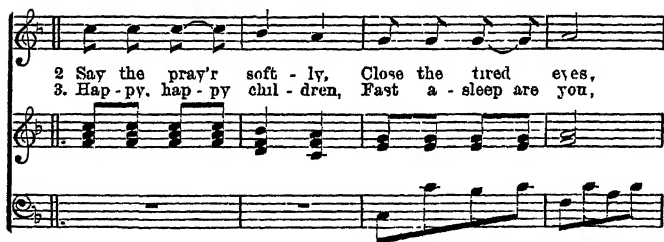
Andantino p



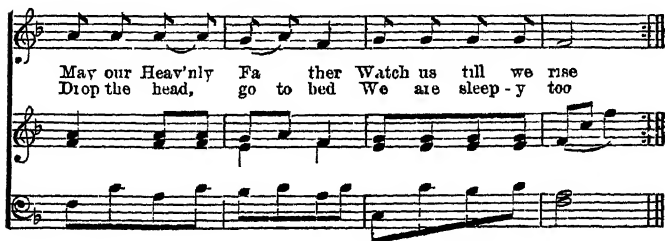
1 Five lit - tle chil - dren, Bus - y all the day,



Light goes and night comes,— Sleep - y now are they



2 Say the pray'r soft - ly, Close the tired eyes,
3. Hap - py, hap - py chil - dren, Fast a - sleep are you,



May our Heav'nly Fa ther Watch us till we rise
Drop the head, go to bed We are sleep - y too

Adapted from FROEBEL, by KATE S. KELLOGG

E S

All.o, etto p Legato

“La - dy Moon, La - dy Moon, sail - ing so high, Drop down to ba - by, from

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics “La - dy Moon, La - dy Moon, sail - ing so high, Drop down to ba - by, from. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo/mood is indicated as *All.o, etto p Legato*. The music is in 4/4 time.

out the great sky!” “Ba - by - kin, ba by - kin, down far be - low,

The second system continues the musical score with three staves. The vocal line continues with the lyrics “out the great sky!” “Ba - by - kin, ba by - kin, down far be - low,. The piano accompaniment continues in the same style.

I hear thee call - ing, I hear thee call ing, I hear thee call - ing, Yet

The third system continues with three staves. The vocal line has the lyrics “I hear thee call - ing, I hear thee call ing, I hear thee call - ing, Yet. The piano accompaniment includes a *f* (forte) dynamic marking and a *poco rit* (poco ritardando) instruction towards the end of the system.

I can - not go

The fourth system concludes the piece with three staves. The vocal line has the lyrics “I can - not go. The piano accompaniment continues with the same melodic and harmonic patterns.

But La - dy moon sendeth thee

f poco rit *a tempo*

This system contains the first three staves of music. The top staff is the vocal line, starting with a whole rest followed by a half note 'B' and a quarter note 'u'. The middle and bottom staves are piano accompaniment. The middle staff has a dynamic marking of *f* and a tempo change from *poco rit* to *a tempo*.

Soft shun-ing rays, "Moon loves the ba - by," the moon-light says,

This system contains the next three staves of music. The vocal line continues with a half note 'u' and a quarter note 'y'. The piano accompaniment continues with chords and moving lines.

In her house dark and blue, though she must stay, Kind-ly she'll watch thee,

cresc

This system contains the next three staves of music. The vocal line continues with a half note 's' and a quarter note 't'. The piano accompaniment includes a *cresc* (crescendo) marking.

kindly she'll watch thee, Kindly she'll watch thee, till dawns the new day "

f poco rit.

This system contains the final three staves of music. The vocal line concludes with a half note 'e' and a quarter note 'y'. The piano accompaniment ends with a *f* dynamic and a *poco rit.* (ritardando) marking.

O LOOK AT THE MOON

Mrs FOLLEN

W W GILCHRIST

About Waltz Time

O look . at the moon, .. She is shin - - ing up

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains the melody for the vocal part. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the first piano accompaniment part. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the second piano accompaniment part. The lyrics are written below the vocal staff.

there, ... O Moth . . . er! she looks ... like a

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the vocal part. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the first piano accompaniment part. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the second piano accompaniment part. The lyrics are written below the vocal staff.

lamp . . . in the air Last week she was small, And

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the vocal part. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the first piano accompaniment part. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the second piano accompaniment part. The lyrics are written below the vocal staff.

shap'd like a bow, But now she's grown big And round as an O ... And

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the vocal part. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the first piano accompaniment part. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains the melody for the second piano accompaniment part. The lyrics are written below the vocal staff.

there is a star, . Close by her, . . . and may be . That

This system contains three staves of music. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs, featuring chords and moving lines.

small, . . twinkling star . . Is her lit - - tle ba - by . . .

This system also consists of three staves of music, continuing the melody and accompaniment from the first system.

THE LITTLE MAIDEN AND THE STARS.

EMILY HUNTINGTON MILLER

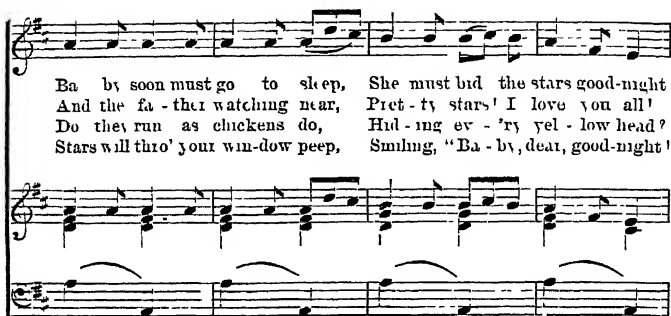
GEORGE L OSGOOD.

Moderato and Sweetly

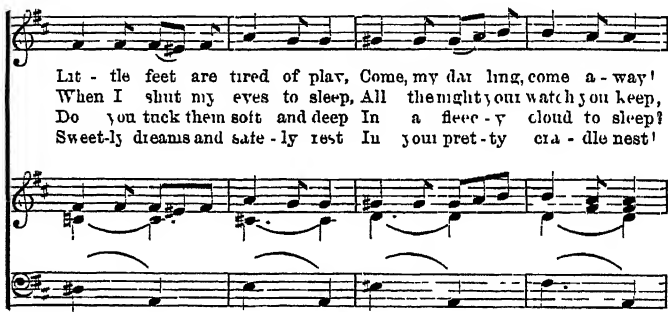
1. Now the stars be - gin to peep, In the sky so pure and bright,
 2 See the moth-er star so dear ' With her lit-tle chil-dren small,
 3 "Mother star! I wish I knew How your ba-bies go to bed,
 4 Come, my darling! while you sleep On your pil-low soft and white,

With the movement of a cradle song

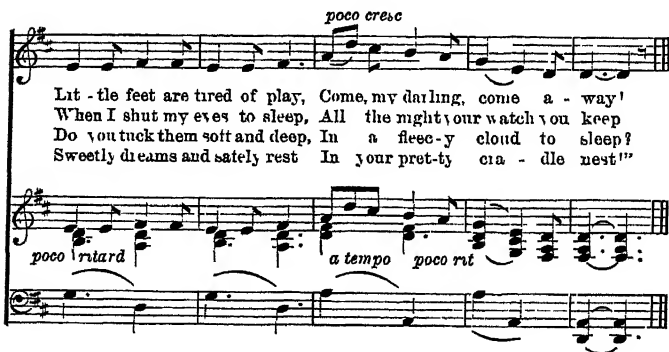
The music is written in 6/8 time with a key signature of one sharp (F#). It features a single melodic line on a treble staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are placed below the first staff, and the tempo instruction is at the bottom.



Ba-by soon must go to sleep, She must bid the stars good-night
 And the fa-ther watching near, Pret-ty stars! I love you all!
 Do they run as chickens do, Hid-ing ev-'ry yel-low head?
 Stars will thro' your win-dow peep, Smiling, "Ba-by, dear, good-night!"



Lit-tle feet are tired of play, Come, my dar-ling, come a-way!
 When I shut my eyes to sleep, All the night, your watch you keep,
 Do you tuck them soft and deep In a fleec-y cloud to sleep?
 Sweet-ly dreams and safe-ly rest In your pret-ty cra-dle nest!



poco cresc
 Lit-tle feet are tired of play, Come, my darling, come a-way!
 When I shut my eyes to sleep, All the night, your watch you keep
 Do you tuck them soft and deep, In a fleec-y cloud to sleep?
 Sweetly dreams and safely rest In your pret-ty cra-dle nest!"

poco ritard *a tempo* *poco rit*

THE CHILD AND THE STAR.

223

Andante con moto e tranquillo

J W ELLIOTT.



- 1 Lit - tle star that shines so bright, Come and peep at me to - night,
- 2 Lit - tle star! O tell me, pray Where you hide yourself all day?
- 3 Lit - tle Child! at you I peep While you lie so fast a - sleep,
- 4 For I've ma - ny friends on high, Liv - ing with me in the sky,



For I of - ten watch for you In the pret - ty sky so blue.
Have you got a home like me, And a fa - ther kind to see?
But when morn - ing dawns to break, I my home - and jour - ney take
And a lov - ing Fa - ther, too, Who commands what I'm to do.



TWINKLE, TWINKLE LITTLE STAR.

Allegretto moderato
mf

J W ELLIOTT



1 Twin - kle twin kle, lit - tle star, How I won - der what you are!



p *poco rit*

Up a - bove the world so high, Like a di - mond in the sky

p *f* *fz* *p poco rit*

mf *p*

2 When the blaz - ing sun is gone, When he noth - ing shines up - on,
3. Then the trav - ler in the dark Thanks you for your ti - ny spark:

mf *dim* *p*

p *poco rit*

Then you show your lit - tle light, Twin - kle, twin - kle, all the night
How could he see where to go, If you did not twin - kle so?

p *f* *fz* *p poco rit*

mf *p*

4 In the dark blue sky you keep, Oft - en through my curtains peep,
5 As your bright and ti - ny spark Lights the trav - ler in the dark,

mf *dim* *p*

p *poco rit*

For you nev - er shut your eye, Till the sun is in the sky
Though I know not what you are, Twin-kle, twin-kle, lit - tle star

p *f fz* *p poco rit*

Detailed description: This block contains the musical score for the song 'Twinkle, Twinkle, Little Star'. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are written below the vocal line. The piano accompaniment starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings such as *p* (piano), *f* (forte), *fz* (forzando), and *poco rit* (poco ritardando).

STARS AND DAISIES.

E S.

Dolce

1 The stars are ti - ny dai - sies high,
2 The star buds blos - som in the night, And

Sostenuto

Ope-nig and shut-ting in the sky, While dai-sies are the
love the moons calm, ten-der light, But dai-sies bloom out

Detailed description: This block contains the musical score for the song 'Stars and Daisies'. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are written below the vocal line. The piano accompaniment starts with a bass clef, a key signature of one flat, and a 4/4 time signature. It includes dynamic markings such as *Dolce* (dolce) and *Sostenuto* (sostenuto).

From "Songs for Little Children" for the Kindergarten and Primary Schools, by Eleanor Smith. Publishers Milton Bradley Co., Springfield, Mass., Thos. Charles Co., Chicago. With permission of author and publishers

stars be - low, Twink - ling and spark - ling as they grow,
in the day, Watch - ing the bright sun on his way

mp

This musical score is for the song 'Stars and Daisies'. It features a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the melody. A dynamic marking of *mp* (mezzo-piano) is placed below the second staff.

THE LIGHT BIRD.

Arranged from ROBERT KOHL, by E. S.

1 O pret - ty bird, O shin - ing bird, O bright bird on the wall!
2. The pret - ty bird, the shin - ing bird That flies up-on the wall!

This musical score is for the first system of 'The Light Bird'. It features a melody in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the melody.

O pret - ty bird, O shin - ing bird, Be still and hear my call!
Is made of light all pure and bright, It can-not hear your call,

This musical score is for the second system of 'The Light Bird'. It features a melody in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the melody.

Why will you fly a - way, dear! Why won't you come and play, dear!
No hand can catch the light bird, The pret - ty bird, the bright bird!

This musical score is for the third system of 'The Light Bird'. It features a melody in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the melody.

O pret ty bird, O shin - ing bird, O bright bird on the wall!
But eyes may catch and hearts may hold The light bird on the wall!

THE LIGHT BIRD.

ELIZABETH CHARLES LE BOURGEOIS

ELFANOR SMITH

Lightly

O bir - die, gleam - ing on the wall, Gleam - ing, gleam - ing.

Are you com - ing when I call, Or am I dream - ing?

'Tis the light bird, A ver - y bright bird, That is gleaming on the wall,

'Tis the light bird, A ver-y bright bird, But it can not hear your call.

The musical score for 'The Light Bird' consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring chords and moving lines. The lyrics are written below the first staff.

THE SHADOW RABBIT

LAURA E RICHARDS

Child Song (Old French)

Moderato mf

1 Hey, the Rab-bit! Ho, the Rab-bit! See the Rab-bit on the wall,
2. Now the Rab-bit sits up-right, Manchinggrass with all his might,
3. Down our Rab-bit cow-ers now, Sure somedan get low-ers now.

The musical score for 'The Shadow Rabbit' consists of three staves. The top staff is a single melodic line in G major, 2/4 time. The middle and bottom staves are a piano accompaniment in G major, 2/4 time. The lyrics are written below the first staff. The tempo and dynamics are marked 'Moderato mf'.

Pricks his ears, for that's his hab-it, Pricks them up and lets them fall
See him win- kle up his nose What's that for, do you sup-pose?
See, the Hun-ter with his gun, Thinks he's going to have some fun.

The musical score for 'The Shadow Rabbit' continues with three staves. The top staff is a single melodic line in G major, 2/4 time. The middle and bottom staves are a piano accompaniment in G major, 2/4 time. The lyrics are written below the first staff.

Pret-ty Rab-bit, stay now, Come with me and play now
Broth er Rab bit, shall I feed you? No, my dear, I do not need you
Puff, puff, puff! The bul lets fly ing! Is our Rab-bit really dy-ing?

No, ah no, he will not stay Up he jumps and springs a - way
Rab-bits made up - on the wall Feed themselves, or not at all
Not a bit, for see him run! Rab bits, too, can have their fun.

THE LITTLE WINDOW

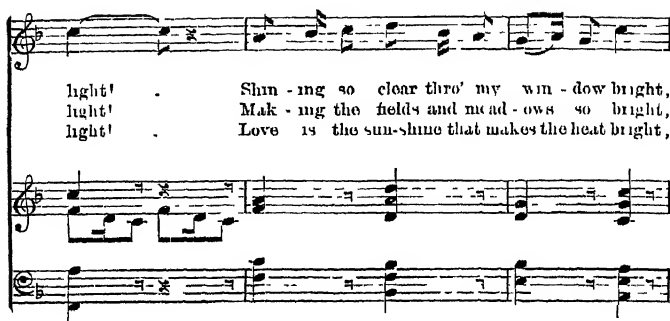
EMILY HUNTINGTON MILLER

W W GILCHRIST

Briskly and gracefully

1 Peek - a-boo, peek - a-boo hight, . beau - ti - ful, beau - ti ful
2 Peek - a boo, peek - a boo hight, .. beau - ti - ful, beau - ti - ful
3 Peek - a-boo, peek - a-boo hight, .. beau - ti - ful, beau - ti - ful

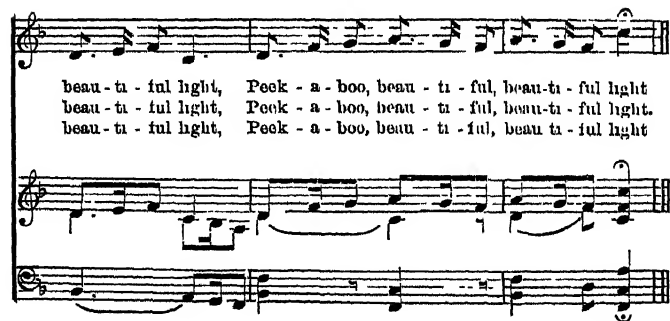
Ped *



light! . Shm - ing so clear thro' my win - dow bright,
 light! Mak - ing the fields and mead - ows so bright,
 light! Love is the sun-shine that makes the heat bright,



Down from the sky, soft - ly you fly, Peek - a - boo light,
 Flow'rs in the grass smile as you pass, Peek - a - boo light,
 Pure we would be, shin - ing like thee, Peek - a - boo light,



beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light
 beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light.
 beau - ti - ful light, Peek - a - boo, beau - ti - ful, beau - ti - ful light

THE WINDOW.

231

GEORGE H. PAGE

ELEANOR SMITH

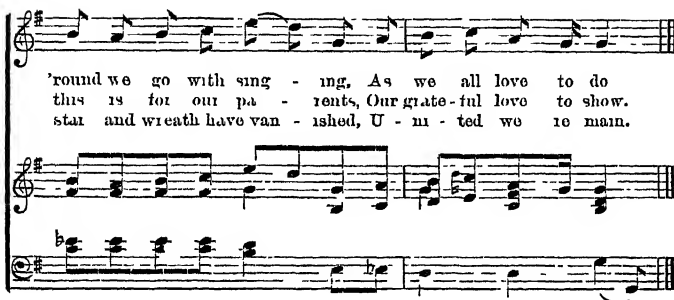
Tranquillo

1 Come, lovely light, and shine on us, And makes us warm and bright,
2 Dear child, the sun has sent me down To make another day,

You shine on us we'll gaze on you, For day has conquered night
And help you tread the path of right, By lighting your way

In thankful praise of your bright rays, We lift our happy voices,
In thankful praise of his bright rays, Then lift your happy voices,

poco rit
For you love us and we love you, And all the world rejoices
For you love him and he loves you, And all the world rejoices.
cresc *poco rit*

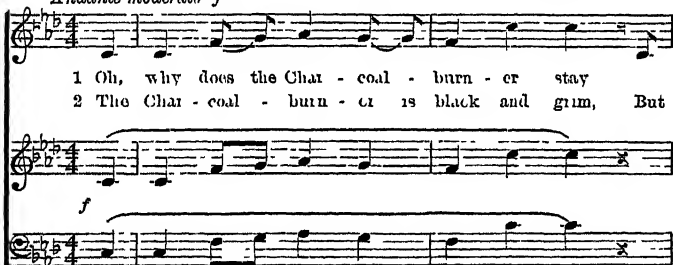


'round we go with sing - ing, As we all love to do
 this is for our pa - rents, Our grate - ful love to show.
 star and wreath have van - ished, U - ni - ted we re main.

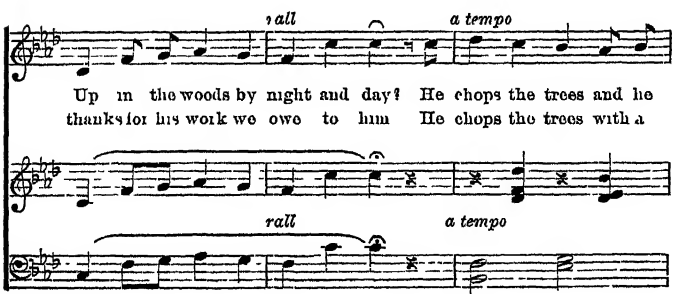
THE CHARCOAL-BURNER

EMILY HUNTINGTON MILLER

FRED FIELD BULLARD, Op 30, No 1

Andante moderato f


1 Oh, why does the Char - coal - burn - er stay
 2 The Char - coal - burn - er is black and grim, But



Up in the woods by night and day? He chops the trees and he
 thanks for his work we owe to him He chops the trees with a

piles the wood, And burns it slow to the char coal good The
 whack, whack, whack, And burns the wood to the char coal black

This system consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, featuring chords and rhythmic patterns that support the melody.

Blacksmith's hammer goes "Kling, klang, kling, Char-coal, char - coal
 Knives and ax - es, shov-els and rakes, Shoes for the po - ny the

This system continues the song with three staves. The vocal line includes the onomatopoeic "Kling, klang, kling" and lists various tools and products. The piano accompaniment uses sustained chords and rhythmic figures.

hur - ry and bring, For how can I shoe the po - ny's
 Black - smith makes The bel - lows blow and the ham - mers

The third system features three staves. The vocal melody continues with the lyrics about shoeing the pony and the blacksmith's work. The piano accompaniment maintains the harmonic and rhythmic foundation.

feet, With - out good char - coal the iron to heat?
 beat, But he must have char - coal the iron to heat.

The final system of the song consists of three staves. The vocal line concludes with the lyrics about the necessity of charcoal for heating iron. The piano accompaniment ends with a final chord.

THE CARPENTER

231

EMILIE POISSON

W W GILCHRIST

Bu - sy is the Car pen ter, At his work he stands, Oh, the wonders

This system contains the first line of the musical score. It features a treble and bass staff in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

he can do With his skil ful hands! Saw - ing now, the

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

long, long boards Shorter soon he makes, And the rough is

This system contains the third line of the musical score. It continues the melody and accompaniment. The lyrics are written below the treble staff.

quickly smoothl'd When the plane he takes

This system contains the fourth line of the musical score. It concludes the melody and accompaniment. The lyrics are written below the treble staff.

Bu - sy is the Car - pen - ter, At his work he stands,

Oh, the won - ders he can do With his skil - ful hands!

Ped *

THE CARPENTER

EMILIE POULSSON

EUPHEMIA M. PARKER

Con moto grazioso mf

1. Bu - sy is the Car pen - ter, At his work he stands
 2. By his work the crook-ed soon Straught and e - ven grows,
 3. So the Car - pen - ter at last All to-ge-th-er brings,

Oh, the won - ders he can do With his skil - ful hands!
 Cur'd he changes in - to flat, Wondrous skill he shows
 Nails the boards and tim - bers fast, How his ham - mer rings!

Saw-ing now, the long boards Short-er soon he makes,
Thus he works so bus-i-ly, But we hear him say,
Thus a co-sy house he builds Where the child may live,

And the rough is quick-ly smoothed When the plane he takes
"Here a board and there a board Pray, what use are they?"
And for this the grate-ful child Love and thanks will give

Dz, .. Dz, .. Rap, rap, rap, rap, rap!

f CODA

4. Bus-y is the Car-pen-ter, At his work he stands,

f

* These measures may be repeated ad lib or omitted entirely

Oh, the won - ders he can do With his skil - ful hands!

This musical score is for the song 'The Carpenter'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'Oh, the won - ders he can do With his skil - ful hands!'.

THE BRIDGE

EMILIE POULSSON

ELEANOR SMITH

Andantino

1. The brook is flow - ing mer - ri ly, Its wa - ters soft ly glide,
2. But dark the wa - ter flows be - tween, The stream is deep and wide,
3. All thanks to you, good Car - pen - ter, The child calls out in glee,

This musical score is for the song 'The Bridge'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andantino'. The lyrics are: '1. The brook is flow - ing mer - ri ly, Its wa - ters soft ly glide, 2. But dark the wa - ter flows be - tween, The stream is deep and wide, 3. All thanks to you, good Car - pen - ter, The child calls out in glee,'.

A lit - tle child looks long - ing - ly Be - yond its rippling tide.
No way the lit - tle child can find To reach the oth - er side.
Now I can reach the oth - er side Where I have longed to be

This musical score is for the song 'The Bridge'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'A lit - tle child looks long - ing - ly Be - yond its rippling tide. No way the lit - tle child can find To reach the oth - er side. Now I can reach the oth - er side Where I have longed to be'.

A cross the brook are pret - ty ferns, And oh' such lovely moss!
But soon there comes a Car - pen ter, Who works with busy hands,
So on the bridge the hap - py child Runs back and forth at will,

And flow'rs that seem to nod at him And beckon him a - cross
And builds a bridge that safe and strong A - bove the wa - ter stands
Al - though be-neath so deep and wide, The brook is flow - ing still

THE JOINER.

NORA A. SMITH.

Arranged from ROBERT KOHL

Andante non troppo mf

1 Plane, plane, plane, Join - er, fol - low the grain
2 Strong, strong, strong; Push the plane a - long

mf

Smooth as silk the ta - ble grows, Not a break the fi - bre shows
 Make the bench all glos-sy white, Not a splin ter leave in sight

Plane, plane, plane, Join - er, fol low the grain
 Plane, plane, plane, Join - er, fol low the grain

The musical score for 'THE JOINER' consists of two systems. The first system has a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system continues the melody and accompaniment, with the piano part featuring some chords marked with 'x'.

THE FARMYARD

CARO A DUGAN

*Adapted from two French Folk Songs**Con moto.*

1. Oh, see the gate! It o - pens wide Quick, my chil - dren,
 step in - side The farm-yard birds and beasts we'll see, All good

The musical score for 'THE FARMYARD' is in 6/8 time and consists of two systems. The first system has a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system continues the melody and accompaniment.

friends to you and me.

2 The pret - ty pig eons in the sun,
3 The ducks are swimming round and round,
4 Just see the tu - key strutting by,—
5 The lit - tle lambs are cry - ing now,

♩

Coo, coo, coo, coo The lit - tle colts now past us run;
Quack, quack, quack, quack The moth - er hen a worm has found,
Gobble obble, gobble obble The pigs are grunt - ing in their sty,
Ma a, ma a, ma-a, ma-a The dog joins in the Bow, wow, wow,

♩

The so - ber cows all watch the fun, And say, Moo oo, moo-oo.
The chickens run a - cross the ground, And cry, Pee-eep, pee-eep.
The roost-er from his perch on high, Cries, Cock a doo - dle-doo
The old sheep standing by the plow, Says, Baa, baa - aa, baa-aa.

* Imitate here the actual cries of the animals instead of using the syllables

6. Now close the gate so high and wide, And leave the creatures all in-side,

For we would keep them safe, you see, These good friends to you and me

THE GARDEN-GATE.

EMILY HUNTINGTON MILLER

W W GILCHRIST

Rather quick

1 Pretty gar-den-gate, we pray you, O - pen wide and let us go,
2 In the wind so gen-tly rock-ing, Here the Moth-er - rose is seen,
3 Dailing vio - lets, are you hid-ing In the grass your eyes so blue?

Where the mer-ry fountain danc-es, Where the sweet, white lilies grow
And her ba-by-buds are peep-ing Thro' their blankets soft and green
Nev-er fear that we shall leave you, We will on-ly smile on you.

O - pen, pret - ty gate, we pray, O - pen flow'rs for now 'tis day
 Ba - by - buds ' make haste to grow, While the sum - mer breez es blow
 Ros - es red, and lil - ies white, Violets sweet, good bye, good - night

f

Ped *

Last verse, —dying away

Good - - bye, good - - bye, good - - - night .


THE LITTLE GARDENER.

LAURA E. RICHARDS

Hungarian Folk Song

Tempo di Valse Lento

1 Come, chil - dren, with me to the gar - den a - way !
 2 "All thanks, lit - tle chil - dren," each bud seems to say.



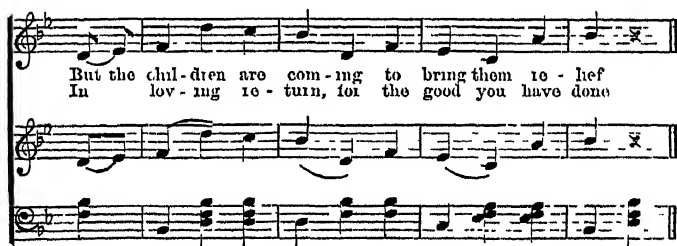
The plants are all wait-ing on com-ing to-day
All thanks for the love that you show us to-day

This system of musical notation includes a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, while the accompaniment features chords and eighth notes.



In heat and in sun-shine is droop-ing each leaf,
Now beau-ty and per-fume shall bless you each one ..

The second system continues the melody and accompaniment. The vocal line includes a phrase with a double bar line and repeat dots, indicating a continuation of the melody. The piano accompaniment continues with chords and eighth notes.



But the chil-dren are com-ing to bring them re-lief
In lov-ing re-turn, for the good you have done

The third system continues the musical composition. The vocal melody and piano accompaniment maintain the same rhythmic and harmonic structure as the previous systems.



Trinkle-trink! Trinkle-trink! How the drops chime and wink!
Twinkle-twink! Twinkle-twink! Now like stars see us wink!

The final system of the page features a more rhythmic and playful melody. The vocal line includes repeated phrases and rests marked with 'x'. The piano accompaniment also includes rests marked with 'x' and chords.

rall

As the poor thirst-y plants hold their heads up to drink!
For ... kind-ness brings kind-ness,—so flow-ers all thank'

rall

THE LITTLE GARDENER.

KATE L. BROWN

CARL REINCKE

Allegretto grazioso

1 Un-der the glow-ing sun, Buds o-pen one by one,
2 Tink-ling the wa-ters run, Now that their work is done,

mf

“Come! we are thirst-y,” The dear blos-soms cry!
Out roll the blos-soms, The sun-shine to greet,

p cresc

Hast-en the children's feet, “Yes, we are com-ing, sweet,”
“Let us your care re-pay, Bloom for you day by day,”

p

Sweet lit - tle blos - - soms, Dust - y and dry "
 Whus - per the pet - - als Glow - ing and sweet.

LITTLE ANNIE'S GARDEN.

Mrs FOLLEY

Allegretto con moto.

ELEANOR SMITH.

1 In lit - tle An - nie's gar - den Grew all sorts of po - ties,
 2. Sweet peas and morn - ing glo - ries, A bed of vio - lets blue,

mf

There were pinks and nig - non ette, And fu - - lips and ros - es
 And mar - i - golds and as - ters In An - nie's gar - den grew

There the bee - went for hon - ey, And the humming birds too,
 And there a - mong her flow - ers, Ev - ery bright and pleasant day,

And there the pretty but - ter-flies And la - dy - birds flew
In her own pretty gar - den, Lit-tle An - nie went to play,

This musical score is for the song 'Little Annie's Garden'. It features a melody line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the melody line.

THE LITTLE PLANT.

KATE L. BROWN.

W. W. GILCHRIST.

Smoothly, and moderately slow

In the heart of a seed, Bur - ried deep, so deep'

This musical score is for the song 'The Little Plant'. It features a melody line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the melody line.

A dear lit - tle plant Lay fast a - sleep

This musical score is for the song 'The Little Plant'. It features a melody line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the melody line. A 'Ped' (pedal) marking is present at the end of the first system.

Wake! wake! said the sun - shine, And creep to the light,

This musical score is for the song 'The Little Plant'. It features a melody line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the melody line. A 'f' (forte) marking is present at the beginning of the second system.

Wake! wake! said the voice, Of rain-drop bright,

Then the lit-tle plant heard, And it rose to see

What the won-der-ful! won-der-ful Out-side world must be.

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 4/4 time. The melody is simple and catchy, with lyrics that tell a story of a plant waking up to the sound of rain and seeing the world for the first time. The score is divided into three systems, each with three staves. The first system covers the first two lines of lyrics, the second system covers the next two lines, and the third system covers the final line. The music is written in a clear, legible style with standard musical notation.

THE WHEEL-WRIGHT.

EMILY HUNTINGTON MILLER.

ELEANOR SMITH.

Moderato

1. March to - geth - er and nev - er stop, Here we go to the
 2 This is the au - ger, slim and long, Turn'd by the wheel-wright's
 3 These are the spokes all shap'd a - right, This is the hub that

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato'. The melody is a simple march, with lyrics that describe the parts of a wheelwright's work. The score is divided into three systems, each with three staves. The first system covers the first line of lyrics, the second system covers the next two lines, and the third system covers the final line. The music is written in a clear, legible style with standard musical notation.

Wheel-wright's shop Wheel-wright' show us the way you do,
hands so strong, Straight and stead - y the au - ger goes And
holds them tight, This is the rim of iron and wood, To

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a melody in the treble and alto staves, with a bass line in the bottom staff.

Mak ing the wheel so round and true, Turn - ing fast and
smooth and true the hole it grows, Turn - ing stead y and
fin - ish my wheel so use - ful and good, Turn - ing fast and

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a melody in the treble and alto staves, with a bass line in the bottom staff.

FINE

turning slow, This is the way the wheel must go
turning slow, This is the way the auger must go.
turning slow, This is the way the wheel must go

This musical system consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in 4/4 time and features a melody in the treble and alto staves, with a bass line in the bottom staff. The system concludes with a double bar line and a repeat sign.

EMILY HUNTINGTON MILLER

ELEANOR SMITH

Allegretto marcato

p

Gal-lop ing fast and gal-lop-ing free, Who comes rid-ing so

swift to me? Five gallant knights with plumessso gay,

meno mosso

What do you seek, good Knight, to-day? . "O-ver the world we

ride to find The child that is lov - ing and good and kind "

“This is the child so dear, Brave Knights, you see him here!”

O child, be al - ways good and gay!

a tempo
Then gal - lop, and gal - lop, and gal - lop a - way.

Two systems of musical notation. The first system consists of a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody in the treble staff features eighth and sixteenth notes with accents. The bass staff has a dynamic marking of *f* and a *cresc.* marking. The second system continues the melody and includes a *ff* dynamic marking. The piece concludes with a double bar line.

THE KNIGHTS AND THE BAD CHILD.

EMILY HUMINGTON MILLER

ELEANOR SMITH

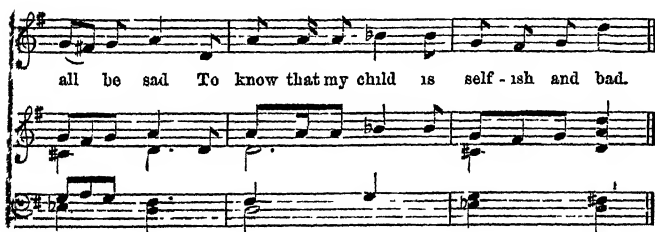
Allegretto marcato

Three systems of musical notation. The first system shows the beginning of the piece with a treble and bass staff in 6/8 time. The second system includes the first line of lyrics: "Here come rid-ing the knights so gay. A - ny good chil - dren". The third system includes the second line of lyrics: "here to-day Read - y to ride with trumpet in hand, To". The music is written in a key with one sharp (F#) and includes various rhythmic values and dynamics.

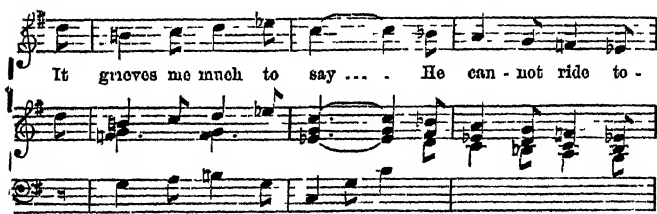
Adagio




vis - it the hap - py chil-dren's land? Ah, brave knights you will



all be sad To know that my child is self - ish and bad.



It grieves me much to say ... He can - not ride to -



day; ... On - ly good chil - dren with us can go, Then a -

way, and a-way we ride so slow!

This musical score consists of two systems of three staves each. The first system includes a vocal line and two piano accompaniment staves. The second system continues the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music concludes with a double bar line and repeat signs.

THE KNIGHTS AND THE MOTHER.

EMILY HUNTINGTON MILLER

E. S.

1 Jin-gle, jin-gle, jin-gle, Hop! hop! hop!
2 Nev-er fear, my darling! Look, and see

See, the Knights are passing, Stop! O stop! Now my child is
All the Knights are smiling Smil-ing at me. You shall stay with

This musical score consists of two systems of three staves each. The first system includes a vocal line and two piano accompaniment staves. The second system continues the piano accompaniment. The key signature has two flats (Bb, Eb), and the time signature is 2/4. The music concludes with a double bar line and repeat signs.

hap - py, Gen - tle, good and true, He can go a - rid - ing, a -
Moth - er, Till you old - er grow, Then my bon - ny sol - dier a -

rid - ing with you Rid - ing, a - rid - ing o - ver hill and dell,
rid - ing shall go. Rid - ing, a - rid - ing o - ver hill and dell,

But bring him back at eve - ning, Be cause we love him well
But you'll come back at eve - ning, Be cause we love him well

THE KNIGHTS AND THE MOTHER

EMILY HUNTINGTON MILLER.

ELEANOR SMITH

Allegretto con moto mf

1 I hear the bu - gle sound - ing, So mer - ry and so clear;
2 You can - not have my dar - ling, So do not lin - ger here

The knights come gay ly rid - ing, They want thee, child, I fear
Safe in my heart I'll keep him, He is so good and dear

This system contains a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The music is in a 4/4 time signature. The lyrics are written below the vocal line.

pp Now hide thee quick, my dar - ling, And nes - tle close to me,
Now do not tar - ry lon - ger, But swift - ly ride a - way,

This system continues the musical score. It includes dynamic markings *pp* (pianissimo) and *p* (piano). The piano accompaniment features a crescendo and decrescendo hairpin.

cresc. For not one dim pled fin - ger The gal - lant knights shall see
Peep out and smile, my lad - die, And bid the knights good day

This system continues the musical score. It includes the dynamic marking *cresc.* (crescendo). The piano accompaniment features a crescendo hairpin.

Jin - gle, jin - gle, jin - gle, O - ver hill and dell, You

This system continues the musical score. The piano accompaniment features a crescendo hairpin.

can - not have my bon - ny lad, Be - cause I love him well.

This musical score is for a three-part setting. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The lyrics are written below the top staff.

HIDE AND SEEK.

HENRIETTA R. ELIOT
*Andante con moto**After HAYDN*

Where are you, my Ba - by? You've left me a - lone, Who'll

This musical score is for a three-part setting. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The lyrics are written below the top staff.

tell me, who'll tell me Where Ba - by is gone? I've

This musical score is for a three-part setting. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The lyrics are written below the top staff.

missed him so long, He's far, far a - way I'll thank a - ny -
her She's

This musical score is for a three-part setting. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The lyrics are written below the top staff.

call

one Who will bring ^{him} her to stay Why here in my arms my dear

Ba - by les! We oft - en look far for what's un - der our eyes.

CUCKOO.

HENRIETTA R. ELIOT.

Molto moderato, p dolce

FRED FIELD BULLARD,

Op 30, No 2

Cuck - oo, cuck - oo The Cuck - oo calls you, dear, Cuck -

p dolce.

oo, cuck - oo. Call back and he will hear; Cuck - oo, cuck -

mf rall penseroso *a tempo*

oo. The cuck oo is a - lone Cuck oo, cuck-oo, He

rall *a tempo*

mf poco accel

wants my lit - tle one Ah, now you've found him, dear. You will both be

mf poco accel

Tempo I *rall*

hap - py here, Cuck oo, cuck - oo, cuck - oo

Tempo I *rall*

HIDING GAME.

KATE L BROWN
Andantino p

CARL REINECKE.

1 Here stand we all u - nit - ed For hap - py song and play,
2 Our cir - cle now is brok-en, Look up and you may say,

p

No break is in our cu - cle, We sing with voice - es gay,
 What lit - tle child has left us, And hid - den safe a - way,
 Here stand we all u - nit - ed For hap - py song and play
 If .. you will tell us right - ly, We'll clap you in out play.

The musical score for 'Hiding Game' is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The melody is simple and catchy, with lyrics in English. The piano accompaniment consists of chords and single notes that support the vocal line. The score is divided into two systems, each with a vocal line and a piano accompaniment line.

GUESSING THE SINGER.

KATE L. BROWN

(Swabian Popular Song)

CARL REINECKER

Andante

p e grazioso
 Blindfolded child sings -
 1 The song I am sing - ing, My friend must re - peat,
 All the children sing
 2 Hush! chil - dren, and lis - ten, Till out rings the song,

The musical score for 'Guessing the Singer' is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Andante' and 'p e grazioso'. The melody is simple and catchy, with lyrics in English. The piano accompaniment consists of chords and single notes that support the vocal line. The score is divided into two systems, each with a vocal line and a piano accompaniment line.

I'll tell who ^{he} _{she} is ... By ^{his} _{her} voice clear and sweet.
In guess-ing the sing-er, He _{She} will . not be long,

Child selected sings

Du - a - da, du - a - da, fal - le - ri, fal - le - ra, du - a -
mf
da, du - a - da and fal - le, fal - le - ri, fal - le - ra.

THE CHURCH.

LAURA E RICHARDS

ELEANOR SMITH.

Tranquillo

1. Hark' the church-bell's pleas-ant sound, Let us go, my child,
2 Let your heart be pure and clean, When to church you go;
3 God who sends the mer - ry breeze, Blow-ing here and there,
4 In the church so calm, so still, When your child- ish heart
5 Once he sent to dwell on earth, Je - sus, bless - ed child,

mf

There where ev - 'ry Sun - day morn Rings the sum-mons mild
 For all sweet and love - ly things There you'll learn to know
 Sends the might - y storms that rage Thro' the up - per air.
 With a sol - emn joy doth fill, That, too, is his part
 From the hour that gave him birth, Pure and un - do - filed

Thro' the loft - y windows there, Rain-bow light is streaming fair,
 Learn of God who gives us all, Birds that sing and streams that fall,
 Yet so lov - ing kind is he, Ev - 'ry small-est leaf you see
 He who lov - ing pa-rents gave, Sis - ter sweet and broth - er brave,
 Try, like him, my lit - tle child, To be gen - tle, kind and mild!

From the doors wide open thrown Peals the or-gan's sol - emn tone.
 Sun and moon in glorious light, Trees and flow'rs in beau ty bright.
 Knows his care and does his will, Owns his wisdom work - ing still
 Gives the pow'r to love and bless, Bringing joy and hap - pi - ness
 For 'tis thus your will you'll show To the God who loves you so.

Come, says the sil-ver bell, Come where the voice-es tell

dolce

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo/mood is marked 'dolce'.

cresc *dim* . . .

Of the God who dwells above, Of the God whose name is Love

cresc *f*

This system contains three staves. The top staff continues the vocal line. The middle staff continues the piano accompaniment. The bottom staff continues the piano accompaniment. The tempo/mood is marked 'cresc' and 'dim'.

WANDERING SONG.

KARE L BROWN

After an Old French Lullaby

Allegretto. mf Dolce

1 First to one friend, then an-oth-er, Mer-ri-ly our ball will stray,
2 First to one friend, then an-oth-er, Lit-tle Ma-ry now will stray,
3 Round a-bout our pret-ty play-room All the children love to stay,

mf Dolce

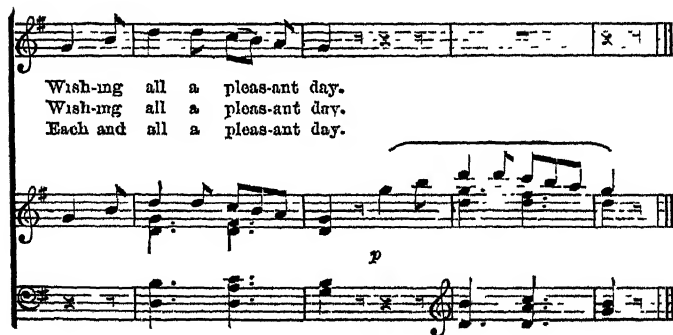
This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The tempo/mood is marked 'mf Dolce'.



On it goes' a-mong the children, Hap-py com-rade in their play,
 She will vis - it with the children, Hap py com-rade in their play,
 Sing-ing wel come to the sunshine, Gold-en sunshine on its way,



Wishing one and then an-oth - er, Wishing all a pleas-ant day,
 Wishing one and then an-oth - er, Wishing all a pleas-ant day,
 Wishing pictures, buds and flow-ers, Each and all a pleas-ant day,



Wish-ing all a pleas-ant day.
 Wish-ing all a pleas-ant day.
 Each and all a pleas-ant day.

THE VISIT.

265

KATE L. BROWN.

From "Childrens' Songs"

Allegro Commodo. f

CARL REINECKE

1 Dear lit - tle friends a - cross the way, We come to
 2. Dear lit - tle friends a - cross the way, We're sor - ry

f

vis - it you to - day, We come to vis - it
 but we must not stay, Please come and vis - it

you to - day, And give you pleas - ant greet - - ing, How
 us some day, And give us friend - ly greet - - ing, Come

are your gar - dens, pets and swings, Your toys and all the
 see our gar - dens, pets and swings, Our toys and all the

oth - er things? We wish that we could see them all, But
oth - er things, Yes, you shall have them all you wish, And

short must be this meet - ing
glad shall be that meet - ing

p

The musical score is written for three staves (treble, alto, and bass clefs). It features a key signature of one sharp (F#) and a common time signature (C). The tempo markings *riten* and *a tempo* are placed above the first and second staves respectively. The lyrics are written below the staves, with some words split across lines. A dynamic marking *p* (piano) is placed below the third staff.

THE WANDERING SONG.

NORA A. SMITH.

FRED FIFTH BULLARD,

Allegro non troppo mf

Op 30, No. 7

1. We love to go a-roam-ing On sun-ny days of Spring,
2. We love to go a-roam-ing When Summer days have come,
3. We love to go a-roam-ing On ha-zy Au-tumn days,
4. We love to go a-roam-ing In frost-y Win-ter-time,

mf

The musical score is written for three staves (treble, alto, and bass clefs). It features a key signature of one sharp (F#) and a time signature of 6/8. The lyrics are written below the staves, with four numbered lines of text. A dynamic marking *mf* (mezzo-forte) is placed below the first staff.



When first the buds be - gin to peep, And birds be gin to sing
And hear the whis per of the grass, The in sects' sleep - y hum
When beeches wave their yel - low flags And scar let ma - ples blure,
When all the i - cy streams are still, And mer ry sleigh-bells chime



The lamb kins fro - le in the field, The ba - by leaves un - fold,
The ro - es bloom on ev - 'ry side, The wheat is grow ing high,
The squi - rel's stor - ing up his nuts, The corn is gath - er'd in,
The skat - ers skim a - cross the pond, The north-wind whistles free,



And dan - de - li - ons from the grass Shine out like stars of gold.
And lil - ies blos - som white and gold Where qui - et wa - ters lie -
And ro - sy ap - ples, smooth and ripe, Fill up the farm - er's bin
And in the si - lent for - est waits The dai - ling Christmas Tree.



REFRAIN. *f ma dolce*

We love to go a-roam-ing, a-roam-ing, a-roam-ing, We
 We love to go a-roam-ing, a-roam-ing, a-roam-ing, We
 We love to go a-roam-ing, a-roam-ing, a-roam-ing, We
 We love to go a-roam-ing, a-roam-ing, a-roam-ing, We

love to go a-roam-ing On sun-ny days of Spring
 love to go a-roam-ing When Sum-mer days have come
 love to go a-roam-ing On he-zy Au-tumn days
 love to go a-roam-ing In frost-y Win-ter time

RIPPLING, PURLING LITTLE RIVER.

W. W. GILCHRIST.

Rip-pling, purl-ing lit-tle riv-er, Al-ways

flow - ing, hast - 'ning on! See the spark - ling,

This system contains the first three staves of music. The top staff is a vocal line in G-clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is a piano accompaniment in G-clef, and the bottom staff is a bass line in C-clef. The music is in 4/4 time.

sil - ver rip - ples, As they van - ish, one by one,

This system contains the next three staves of music, continuing the melody and accompaniment from the first system. The lyrics are written below the vocal staff.

Down the hill - side, thro' the val - ley, Slid - ing

This system contains the next three staves of music. The lyrics are written below the vocal staff.

soft - ly, mur - m'ring low,.... Wa - t'ring flow - ers,

This system contains the final three staves of music on this page. The lyrics are written below the vocal staff.

rall

turn - ing mill wheels, Giv - ing joy wher - e'er you go

rall

a tempo

Down the hill - side, thro' the val - ley, Shd - ing soft - ly,

a tempo

mu m'ring low, Wa - t'ring flow - ers, turn - ing mill - wheels,

Giv - ing joy wher - e'er you go

INDEX OF FIRST LINES.

	PAGE
All about, all about Baby's feet are flying	162
All gone! The supper's gone!	169
Busy is the Carpenter	235
Busy is the Carpenter	236
Butterflies, butterflies	182
Come, children, with me to the garden away!	243
Come, lovely light, and shine on us	231
Come, my Baby, you shall make	186
Cover the eyes all close and tight	172
Creeping, slowly creeping	181
Cuckoo, cuckoo	258
Dear little friends across the way	265
Down goes Baby, Mother's pet	163
First to one friend, then another	263
Five little children	217
Five little maidens all in a row	214
Fly, little bird, in the golden sun	183
From the willow branches slender	198
Galloping fast and galloping free	250
Hark! the church-bell's pleasant sound	261
Here come riding the knights so gay	252
Here stand we all united	259
Here's a pretty cradle nest	192
Here's Grandpapa and Grandmamma	209
Hey, the Rabbit! Ho, the Rabbit!	228
How beautiful! how joyous	232
I hear the bugle sounding	255
I lived first in a little house	197
In a hedge just where 'tis best	191
In little Annie's garden	246
In the heart of a seed	247
I saw you toss the kites on high	168
Jingle, jingle, jingle	254
"Lady Moon, Lady Moon, sailing so high"	218
Little star that shines so bright	223
March together and never stop	248
Merry and swift in the crystal stream	179
Merry little fishes	180

	PAGE
Now go to sleep, my Thumbkin, so clumsy and strong	213
Now see them here, these friends so dear	204
Now the stars begin to peep	221
O birdie, gleaming on the wall	227
Oh, call the pigeons, baby dear	178
Oh, see the gate! It opens wide	240
Oh, why does the Charcoal Burner stay	233
O look at the moon	220
One piece this way and one piece that	185
O pretty bird, O shining bird	226
O see my pigeon-house, so high!	201
Over blue eyes, gray or brown	171
Peek-a-boo, peek-a-boo light	229
Peter, Peter, quickly go.	176
Plane, plane, plane.	239
Pretty garden-gate, we pray you	212
Rippling, purling little river.	268
Rippling, sparkling in the sun	216
See the trees all in a row	165
Shall we show you how the Farmer	188
Smell the flow'r, my child, and see	173
Swing! swung! this is the way	175
The brook is flowing merrily.	238
The busy mill, the busy mill.	187
The song I am singing	260
The stars are tiny daisies high	225
The Thumb is <i>one</i>	211
The weather vane is perch'd on high	164
The windmill's fans around they go	166
This is little Tommy Thumb.	202
This is the loving Mother	206
This is the loving Mother	207
This way, that way, turns the weather vane.	164
Thumbs and fingers say, "Good morning"	205
Tick-tack! tick-tack!	174
Tiny fingers in a row	177
Twinkle, twinkle, little star	223
Under the glowing sun	245
Up and down and in and out	161
Weave the little basket, fill it up with posies	200
We love to go a-roaming	266
What does little birdie say	193
When little Birdie bye-bye goes	194
Where are you, my Baby?	257
Where the wild rose spreads its bowers.	190

